THE CROSBY VOICE

ISSUE No 41 AUGUST 1987

Registered by Australia Post Publication No VBH 2120

THE VICTORIAN BING CROSBY SOCIETY

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Hello again,

And surprise! Surprise!
We've gone up-size! However, the reason is not just because we felt like a change. In fact, the main reason is largely financial.

Our old format on foolscap folded sideways was actually very wasteful. We really didn't make the most use of the space and therefore, we used more paper than was necessary. Also, the more paper, the more weight. The more weight, the more postage! So you can see, there were quite good reasons for the change. Quite apart from that, a lot of the material that we reproduce here comes from publications the same size as this. So preparing the artwork for each page is now a simpler task.

Even though we're saving money on the magazine, sadly, we will have to increase subs a little for this year. The enclosed membership renewal form will outline the increases. Unfortunately, the one rate that has to go up is that for pensioners. As more and more of our members approach pension age, the income from fees decreases. To keep this magazine and indeed the club, going, requires that we maintain a certain financial level. Therefore, from this year onwards, pensioners and students will pay exactly half the ordinary rate. If this poses any real hardship to you, please let us know and we will see what can be done. We don't want to lose any members because of a dollar or two. Conversely, if you are on the pension but can easily afford to pay the full rate, we would really appreciate it if you could do so.

As the tenth anniversary of Bing's passing approaches, there are one or two very interesting developments in the wind. Over the page, you can read about the most exciting of these.

Onpage 6 of the magazine, we reproduce the front page of the Melbourne Herald for Saturday October 14th, 1977. I guess that few of us who saw the paper on that day will forget that headline! Many tributes to Bing were published in the days following. One of the best, I thought, was in TIME magazine and so we've featured it on pages 7 and 8. Finally, Mark Scrimger sent us photocopies of a lot of first day covers commemorating Bing's passing. Many we've reproduced in past years but we've selected three that haven't been seen before.

Throughout the magazine we're also featuring more magazine advertisements in which Bing appeared over the years. All are from America so I doubt whether they'll be familiar to Australian members.

"The Chronological Bing Crosby Vol 8" is finally out! You can read all about it and another interesting reissue from the U.K. on pages 12 and 13.

Vern Taylor's excellent new series "Crosby Profiles" continues in this issue with a profile on well-known US broadcaster, John Salisbury. See page 15. This profile has, however, a sad postcript, as Salisbury passed away a few weeks after Vern wrote it.

By the way, we're looking for UK and Australian members to contribute profiles on well known Crosby people in their area. Any volunteers?

Enclosed with this issue is what we believe to be the first attempt to document all of Bing's commercial cassette releases. This initial listing was prepared by Britain's Colin Pugh with an Australian supplement supplied by Ron Daniels. It should have gone out last June, but unfortunately wasn't ready in time. Please send your additions and changes to us and one day, we will produce a revised and enlarged edition.

I see that I've rambled on for so long that I don't have room for more highlights, so I guess you'll have to take it from here. Happy reading!

****
ANNOUNCING A MAJOR CROSBY RECORD ISSUE
****

A BOXED THREE LP SET FEATURING 73 TRACKS THAT BING RECORDED IN THE 1950'S WITH THE BUDDY COLE GROUP - DIGITALLY RE-PROCESSED WITH A MODERN STEREO ORCHESTRAL BACKING - PLUS, AS A BONUS WITH THE FIRST 50,000 PRESSINGS - A SPECIAL E.P. FEATURING THE FIVE POEMS RECORDED BY BING AFTER THE "SEASONS" SESSION ON SEPTEMBER 14TH, 1977. THE ISSUE ALSO TO BE RELEASED ON COMPACT DISC.

This will be one of the most exciting Crosby issues in many years. The project has been masterminded by Ken Barnes, the man who produced Bing's last LP's and who was responsible for earlier, similiar re-issues of Buddy Cole material.

The whole exercise has been timed to co-incide with the tenth anniversary of Bing's passing and in the U.K. it will be supported by an extensive television advertising campaign. Cost in Britain for the LP's is projected at Nine Pounds 99 p and for the C.D,'s, Fourteen pounds, 99 p. Very reasonable indeed.

The label chosen for the re-issue is Warwick Records, one with which we are not familiar in Australia. At the time of writing, a pressing of 250,000 sets is envisaged.

The best news of all is that the records and apparently the CD's will be also sold here! The only cloud over this is the news from the UK that the EP of poems will be limited to the first 50,000 sets. Now whether this includes any of the records slated for Australia, we do not know.

We are having a handful of sets sent out from the UK to Australia that will include the poems and these will be made available to members here. To be absolutely fair to everyone, we will put all the names of people who would like to purchase the records into a hat and draw out the lucky few who will then be contacted by mail. Please, send no money until we notify you. But if you would like to be in the draw, drop us a note now. We will have the draw when the records arrive by surface mail, probably late November.

If you would rather order the records direct from the UK yourself, then Keith Parkinson suggests that you try writing to: THE RECORD CENTRE, 44 Loveday St, Birmingham B4 6NP, England.

A list of the tracks to be included, totalling more than 3 hours, appears on the opposite page, after which we're delighted to print a transcript of an interview which took place between well-known British collector Frank Murphy and Ken Barnes in the recording studio in London where the tracks were re-mastered.

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FUTURE FUNCTIONS

MONDAY OCTOBER 12TH - FILM EVENING - "ROAD TO ZANZIBAR" + "THE PHANTOM PRESIDENT"

ROAD TO ZANZIBAR needs no introduction, being the second of the famous Crosby/Hope 'Road' movies. However, THE PHANTOM PRESIDENT may not be familiar to many of our members. It's the only musical film made by famed American song and dance man George M Cohan. Made in 1932, the film also stars a very young Jimmy Durante and an equally young Claudette Colbert. This latter movie will be screened off video.

Venue will be the AMP Theatrette, Corner Bourke and William Sts, City. 7.30 p.m. start - sharp! Members $4, Pensioners and students $2, Non-members $5.

MONDAY DECEMBER 7TH - FILM EVENING - "WHITE CHRISTMAS"

PROGRAMME 1 - FROM BROADWAY TO HOLLYWOOD

1.	Manhattan	2.38
2.	My Baby Just Cares For Me	2.20
3.	Anything Goes	1.56
4.	All Through The Night	2.11
5.	You're the Top	2.33
6.	I Guess I'll Have to Change My Plan	2.30
7.	New Sun In The Sky	2.00
8.	Mandy	1.42
9.	My Ideal	3.10
10.	It's Alright With Me	2.30
11.	How Long Has This Been Going On?	2.08
12.	I've Got a Crush on You	2.37
13.	What Is There To Say	2.37
14.	Where or When	2.28
15.	The Lady is a Tramp	2.06
16.	My Funny Valentine	3.10
17.	Nice Work If You Can Get It	1.49
18.	I See Your Face Before Me	3.00
19.	What is this Thing Called Love?	2.20
20.	I've Grown Accustomed to Her Face	2.26
21.	You'll Never Know	2.37
22.	It's Not For Me To Say	3.30
23.	You're Sensational	2.20
24.	They Didn't Believe Me	3.08
25.	We're In the Money	1.50

PROGRAMME 2 - BING SWINGS - STRAIGHT DOWN THE MIDDLE

1.	Straight Down the Middle	2.32
2.	Isle of Capri	2.59
3.	Waitin' For the Evenin' Mail	2.56
4.	You're in Kentucky	1.59
5.	Don't Blame Me	2.30
6.	I Can't Get Started	3.33
7.	Ain't Misbehavin'	2.15
8.	When the Red Red Robin	2.11
9.	Way Down Yonder in New Orleand	1.55
10.	Moonglow and the Theme from Picnic	3.19
11.	Sunday	1.46
12.	When My Baby Smiles at Me	2.05
13.	Yes Sir, That's My Baby	2.49
14.	At the Jazz Band Ball	2.42
15.	Old Cape Cod	2.55
16.	Keepin' Out of Mischief Now	2.06
17.	The Banjo's Back in Town	2.13
18.	Please Don't Talk About me When I'm Gone	2.08
19.	Crazy Rhythm	2.27
20.	Smiles	2.16
21.	This Can't be Love	2.35
22.	Margie	2.45
23.	Papa Loves Mambo	2.16
24.	Deed I Do	2.14

PROGRAMME 3 - BING SINGS - ALL ABOUT LOVE

1. True Love	2.32
2.Love Is the Sweetest Thing	3.19
3. So Rare	2.13
4. Chances Are	2.42
5. Just You Just Me	2.08
6. Meet Me Tonight In Dreamland	3.00
7. Heartaches By the Number	2.13
8. You Turned the Tables On Me	2.25
9. I Wish You Love	3.01
10. We'll Be Together Again	3.06
11. Yours	2.50
12. Misty	2.42
13. Unchained Melody	2.50
14. Don't Take Your Love Away From Me	2.57
15. The Tender Trap	2.17
16. Just Around the Corner	2.59
17. She's Funny That Way	3.33
18. Try a Little Tenderness	2.42
19. Come Rain or Come Shine	3.19
20. At Sundown	2.17
21. Little Man You've Had a Busy Day	3.01
22. Count Your Blessings	1.44
23. Love's Old Sweet Song	2.08
24. Let's Put Out the Lights and Go To Sleep	2.26

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FRANK MURPHY INTERVIEWS KEN BARNES

(As stated earlier, Frank Murphy was one of the lucky people invited along to the mixing session for the Tenth Anniversary Collection. Frank had his portable tape record along and during a lull in the proceedings, conducted the following interview with Producer, Ken Barnes:)

KEN: As you know, we've been working with these tracks for a number of years; in fact, it's taken nine years for this project to come to fruitition. We did the first sessions in 1978 and early 1979 and there was an issue on Philips which turned out to be somewhat eratic, to say the least! It was really, to my mind, an unofficial release.

It has cost a tremendous amount of money to bring everything to this point, but we've managed to get it together in time for the 10th anniversary of Bing's death. On the boxed set you will read that there are 73 previously unreleased tracks - and by that I mean that the previous issues were never officially released. What we've done is gather our forces and start afresh. But that's not the only thing that justifies the "73 previously unreleased" tag. These recordings are totally digital. As you know, Frank, you've been here in the studio, we're making new tracks out of everything - adding strings brass, violins, etc. Those we're not adding anything to , we've probably got alternate orchestra tracks and we've completely remixed them so that what emerges is digital. Now these have never been reissued digitally before.

FRANK: What you've got right as well is the price of the package. It's a real bargain, isn't it?

KEN: The price is not only a bargain, it's generous in the extreme. There's nobody who could possibly lose by buying this superb set at the price it's going to be on the market.

FRANK: The people who like Bing today are going to be in for a delightful surprise.

KEN: They are. In mixing the tracks down, it is the digital side that's going to make them most attractive. We've got Bing more forward than in the previous mixes, but we haven't lost the orchestra. Because of the digital engineering, we're able to take out all the flaws that were in the previous mixes. Very often before, we had to hold Bing back because there was a hiss on the original tapes that we didn't want to see come through. But you were there when we were mixing today and we managed to get a balance where we got Bing forward and reduced the hiss something like 75% - 80%.

FRANK: Leslie Gaylor was also here and he and I were very impressed. We could hardly hear the hiss at the end.

KEN: (Jokingly) So blame Frank Murphy and Leslie Gaylor if you don't like the balance!

FRANK: Ken, what's your considered opinion of the potential of this set?

KEN: Ted Fisk and Warwick Records are hopeful that it will make history be being the first ever boxed set at Number one!

FRANK: They mentioned a pressing of 120,000.

KEN: Yes, and I believe that the poems are going in the first 50,000. The poems are a bonus and a limited edition. They've been talking with W.H. Smith's head buyer and the people at Woolworths and so forth, so there should be a good penetration of the market. The media are going to support us and the radio people are waiting in anticipation for this - but I don't think they're going to be ready for just how great the quality is going to be.

FRANK: What is the situation internationally, Ken?

KEN: Warwick have got the set for the U.K, Holland and Australia and New Zealand and my feeling is that it will probably go out to Australia and New Zealand in this form, i.e. 72 titles in a box.

FRANK: Will that include the C.D.'s as well?

KEN: Yes, the whole configuration. In America, three companies have shown interest and I should have some more in a few weeks. Germany are not going to issue the whole set - they're doing a 20 song LP. It's possible that Japan may go for the whole set.
I would like to give terrific credit to Pete Martin and all the musicians who worked with us in this. They loved what they were doing, and many of them are going to buy the set. Also, John Temple and Frank Baretta from the engineering department have broken their backs to make this a perfect set.

FRANK: Ken, after this compilation, will you be doing anything else?

KEN: At the moment, this will be all. There aren't any plans for future releases. An awful lot of money has been spent on this project. My feeling is that this set is something that most collectors will find room for. Everybody knows what a legend Crosby is, and I think that there will be an attempt this Christmas to get everyone to put these records in the library.

I have to thank everyone in the various Crosby Societies here and abroad; The Bing Crosby Historical Society, Club Crosby, The Victorian Bing Crosby Society and all the rest of them - the collectors and everone else who has been so helpful. It's terrific to have the support.

(Concluded on page 35)

BING DIES

The Herald 10c

MELBOURNE SATURDAY OCTOBER 15, 1977 46 PAGES

SPORTS EDITION

115,842 daily sales

BING CROSBY, one of the world's greatest entertainers and philanthropists ... every penny he earned in Britain last year went to charity.

Going his way

From IVOR DAVIS and AAP

HOLLYWOOD, Fri. — Bing Crosby, the man who crooned to generations of lovers, is dead.

The 73-year-old singer collapsed of a heart attack while playing golf in Madrid, Spain.

At the Crosby estate ...

And Dorothy Lamour, Crosby's co-star in the early "Road" films, said: "I only hope his road to Heaven is as happy as the road we did together."

Singing

Crosby was playing a foursome at Moraleja Golf Club on the outskirts of Madrid.

Crosby — by his friends

FRANK SINATRA — The death of Bing Crosby is almost more than I can take. He was the father of my career, the idol of my youth and dear friend of my maturity.

Winners

Hillary 'bad' — rescue fails

NEW DELHI, Fri. — AAP. — Sir Edmund Hillary, conqueror of Mount Everest, was seriously ill tonight in a village high up the Himalayas.

Police blitz 'dips'

Were you a winner?

MYER

WHAT'S NEW

BUREAU FORECAST: City. — ... Page 45.

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CAULFIELD RACES

Caulfield Cup

MING DYNASTY

UNAWARE

SALAMANDER

... Unaware, 8-1 Ming Dynasty, 14-1 Salamander.

BENDIGO RACES

Three & Four-Year-Old Improvers (2) — KAZA CALM ... Majestic Splendour ... All started.

ADELAIDE RACES

SYDNEY RACES

DISTRICT FIRSTS

TEMPERATURES

$30,000 WORDS

$30,000 is still there for the taking — there was no winner of Wealth Words No. 915.

Solution and the coupon for the new competition is on Page 41.

Sweet Singer For All Seasons

Bing Crosby: 1903-1977

The sound of him was always unmistakable. To many, and surely to most Americans beyond a certain age, his voice was one of the few verities of popular entertainment. It seemed to dance out as irresistibly as a whimsical sigh of relief, full of fluid and breezy resonances perfectly suited to the fragile and often sticky sentiments of the romantic era that swept him to superstardom. His way of crooning was, as well, exactly attuned to the easygoing personality he projected onstage and in most of his 60 movies. His style was so relaxed—almost sleepy—that it was hard to remember he won an Oscar for skillful acting as a priest in *Going My Way* (1944). Only at golf, which he often appeared to take more seriously than his career, did he ever publicly show tension. Indeed, when Bing Crosby died of a heart attack at 74 last week, nobody who knew him well could be surprised that the end came on the links.

Crosby collapsed after carding an 85 on the suburban La Moraleja Golf Club on the outskirts of Madrid. Only the day before, he had arrived in Spain from England after a successful tour climaxed by a sellout performance at London's Palladium. The tour, he told reporters in Madrid, had been a reassuring test of his recovery from the back injury he got last March when he fell from the stage in Pasadena, Calif., during a celebration of his 50th year in show business.

Crosby will of course sing on and on. And not just in records of *White Christmas*, the tinselly ballad that Crosby, with the help of World War II's general homesickness, transformed into a national holiday anthem. Echoes of Crosby's voice have passed into the styles of every important prerock balladeer in the U.S. Long before his personal style was submerged by Elvis Presley and all his musical progeny, Crosby had become not only one of the world's richest entertainers, worth tens of millions, but perhaps the most influential pop singer of his time. Last week Frank Sinatra was one of a troupe of show-biz giants who affirmed not merely their sorrow but Crosby's enduring significance. Said Sinatra: "He was the father of my career, the idol of my youth and a dear friend of my maturity. Bing leaves a gaping hole in our music and in the lives of everybody who loved him. And that's just about everybody."

True. Not the least remarkable aspect of Crosby's career was that once it waxed big in the early 1930s, it never waned. He aroused unusual affection in his public. Bing outstripped both General Dwight Eisenhower and President Harry Truman in one popularity poll of the late 1940s. Any one of a variety of casual nicknames —Der Bingle, Old Dad, the Groaner —was enough to identify him in a newspaper headline. In a cartoon his image could be evoked with merely a nonchalant tilted smile, or by one of the pipes or hats or gaudy sports shirts he affected as part of a studiously insouciant manner.

Bing Crosby gives a trademarked snap of the brim in London in 1972

A tilted smile, soft shoe and style so relaxed it seemed to disappear

Many of the names got pinned on him by his pal Bob Hope. Crosby and Hope became linked by the sequence of seven *Road* pictures made with Dorothy Lamour. Indeed, they were coupled ever after the very first in 1940, *The Road to Singapore*. Bing and Bob were frequently engaged onstage in a gibing dialogue that was itself like the soft shoe they also did together—once while singing, hands joined, *Mairzy Doats*. "People will think we're in love," Crosby sang to a throng of troops during World War II—and worked in the line, "Don't laugh at Hope's jokes so much." Out popped Hope, barbing: "Keep crooning, Bing, you make a great target."

The *Road* shows were rummage sales of stuff out of vaudeville, burlesque—marvelously shoddy masterpieces of farce and fantasy, stitched together with clichés and ad libs. The series proved, if nothing else, that Crosby was nearly as deft—and daft —a comedian as Hope. But by then Bing was a giant with or without Hope.

The Road to Bingdom began May 2, 1903, in Tacoma, Wash. Bing was the son of a devout Roman Catholic. His real name, Harry Lillis Crosby, refused to stick. According to one legend, he so loved a comic strip called the Bingville Bugle that he became Bing himself. He also became a dedicated sportsman (football, baseball, fishing), a good singer in a house full of singing, and a conspicuous truant. He nevertheless went to Gonzaga University in Spokane as a law student. The only useful part of the course, which ended with his first amateur musical success, was public speaking. Said he: "I owe all to elocution."

Wide recognition came after a few

...a Oscar-winning *Going My Way*; with Bob Hope in *Road to Morocco*; and as an alcoholic with Grace Kelly in *Country Girl*

He beat Bing and Harry at the polls and turned White Christmas *into a national anthem.*

years of modest success as one of the Rhythm Boys featured by Paul Whiteman this before the King of Jazz fired him for not taking his work seriously enough. Nor was Whiteman the only early employer that Crosby disenchanted by drinking and carousing too much. He became a national name only after a medical fluke—the sudden occurrence of nodules on his vocal cords—caused him to lose his voice just before his first scheduled radio network show in 1931. When the voice came back, it had, thanks to the nodules, what Crosby called "the effect of a lad with his voice changing singing into a rain barrel."

The effect was just what the Crosby sound needed. In earlier work he sang with more jazzier effects. An artist in search of a personal style, he listened hard to Al Jolson, Mildred Bailey and Louis Armstrong. Finally Bing developed that mellifluous tone, a mere phrase of which causes millions of Americans to imagine the gold of the day meeting the blue of the night. Here was the voice that has sold more records than any other on earth save that of Elvis.

There was also the voice, suddenly made famous on radio, that inspired Hollywood to cast Crosby in the feature picture (Paramount's *The Big Broadcast*) that was to launch the flip side of Bing's career. In the movies as onstage, Crosby seemed always to come on singing happy, upbeat, don't-worry songs that the trouble-weary public loved during the Depression. He scored successes in such movies as *Pennies from Heaven* and *Waikiki Wedding*, but it was as the lazy, goodhearted ne'er-do-well in *Sing You Sinners*, in 1938, that he found the casual acting mode the public relished.

Crosby's biggest critical success was *Country Girl*, but his personal favorite among his movies was *High Society* (1956). It found him singing and dancing with Frank Sinatra at an "elegant swellegant" party and playing a concertina and crooning *True Love*, as only the first crooner could croon, to not-yet-royal Grace Kelly. Unlike many stars, Crosby surrounded himself with other big talents. He worked with Fred Astaire in *Holiday Inn* (in which he sang *White Christmas*), with Ethel Barrymore in *Just for You* and with Ingrid Bergman in *Bells of St. Mary's*.

It may be absurd to attribute modesty to anyone in the egomaniacal world of show biz. Yet a certain diffidence adhered to Crosby even as a celebrity. In his artistry, he owned the natural jazzman's gift of blending with rather than blaring against an ensemble of fellow performers—a knack never used better than in the scatty and mellow duets (*Gone Fishin'*, for one) that he recorded with Armstrong. A similar trait made his private life seem actually private in contrast to the typical Hollywood star's. He had his troubles, heartbreak at times in his marriage to hard-drinking Dixie Lee, who died of cancer in 1952, and again in dealing with four sons with a penchant for mischief. In 1957 he married Kathryn Grant, 30 years younger than he, and started another family. Crosby never claimed to be an exemplary singer or an exemplary anything else, and once he attributed his good reputation to his practice of admitting his sins only to the "father confessor."

He had slowed down in recent years but had proclaimed an intent never to retire completely: "I'll keep singing as long as they'll have me." A grieving Bob Hope noted that the two old Roadsters, along with Dorothy Lamour, had just finished working up plans to try one more for the *Road*. The film, said Hope, was to be called *The Road to the Fountain of Youth*.

-- **Frank Trippett**

In 1938 he was a regular on radio

In 1958, with Kathryn at Pebble Beach

BING CROSBY
IN MEMORIAM

A Requiem Mass was held today in St. Paul The Apostle Church. Just the immediate family and some close friends sat in the front row as the organ played some of Bing's unforgettable songs. Interment followed in Holy Cross Catholic Cemetery.

IN MEMORIAM
BING CROSBY

BING CROSBY

1903-1977
LAID TO REST IN
LOS ANGELES, CALIFORNIA
OCTOBER 18, 1977

'GOING MY WAY' DAYS
ARE BACK AGAIN!
Bing!
and Barry!
are Back!
in "Welcome Stranger"
Like a dream come true... Bing and Barry topping their immortal "Going My Way" performances, and a wonderful, tender, romantic story by the very same writer who co-authored the hit that won those seven Academy Awards!
A Paramount Picture starring
BING CROSBY · JOAN CAULFIELD · BARRY FITZGERALD
with WANDA HENDRIX · FRANK FAYLEN · ELIZABETH PATTERSON · ROBERT SHAYNE · LARRY YOUNG · PERCY KILBRIDE · Directed by ELLIOTT NUGENT

SEE US IN
"ROAD TO BALI"
A Paramount Picture starring
BING CROSBY, BOB HOPE, DOROTHY LAMOUR
Color by Technicolor
Bing, Bob and Dorothy show you
HOLLYWOOD TAPE TRICKS
to brighten your home at Christmas
DECORATE ARCHES
"TRIM A FRIENDSHIP TREE"
BRIGHT GREETING CARDS give your home a festive, friendly look. "Scotch" cellophane tape holds them firmly on any hard surface
FASTEN ORNAMENTS, candy canes, tiny bells on your gifts with "Scotch" cellophane tape
DRESS UP your house plants for the holidays with brightly patterned paper sealed with tape
ODD-SHAPED packages? They're a cinch to wrap when you use transparent cellophane tape!
LETTER NAMES and greetings, make simple designs with Gift Wrap Tape or Gift Seals.
EASIEST PACKAGE ever! A whirl of cellophane, a few bands of colored tape, and you're done!
NOVEL WRAPPING materials give presents a fresh touch. Try road maps, comic sections, wallpaper!
1 SEAL WITH "SCOTCH" CELLOPHANE TAPE
2 DECORATE WITH "SCOTCH" GIFT WRAP TAPE AND GIFT SEALS
EASY AS THAT!
NEW Gift Idea FOR YOUNGSTERS!
MERRY CHRISTMAS!
Let these sparkling new tape designs add jewel-bright touches of color to your holiday wrapping, sealing, decorating. "Scotch" Gift Wrap Tapes are 10¢ and 25¢. Gift Seals 25¢. And be sure you have plenty of ever-useful "Scotch" cellophane tape—15¢, 25¢ and 39¢ sizes.
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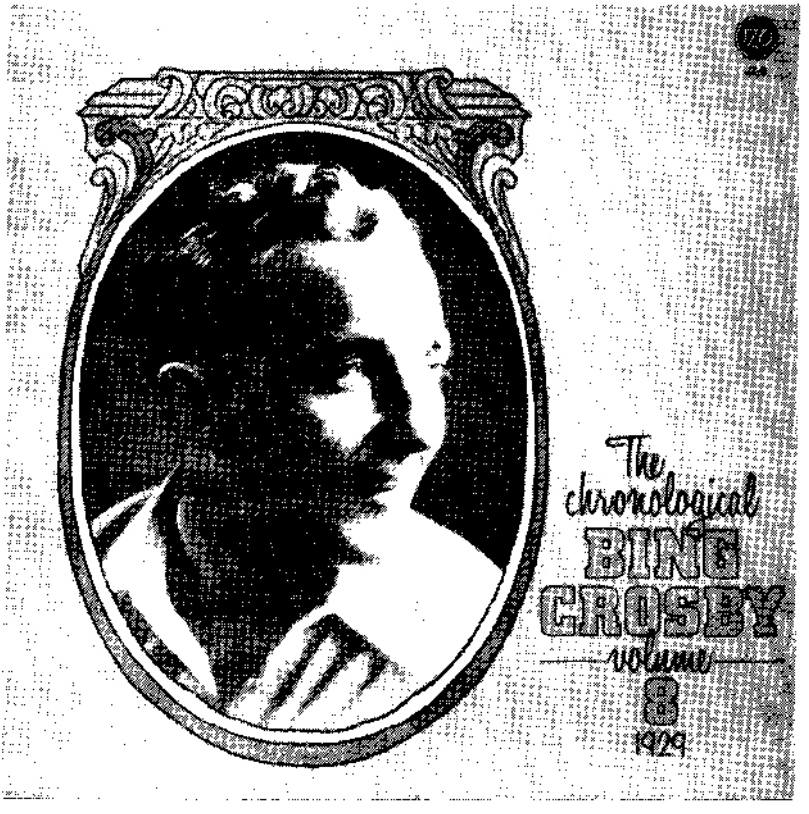
NEW RELEASES



AT LAST! THE CHRONOLOGICAL BING CROSBY - VOL 8 - JONZO JZ 8

It's been a long time coming, but Volume 8 is finally here. John McNicholas writes that the reason for the delay was finding good copies of 'I Kiss Your Hand Madame" and "Baby - Oh Where Can You Be".

This album covers the fifteen tracks recorded by Bing between April 25th and October 9th, 1929: Little Pal, Reaching For Someone And Not Finding Anyone There, Oh Miss Hannah, Orange Blossom Time, Your Mother and Mine, S'posin, I Kiss Your Hand Madame, Baby - Oh Where Can You Be, At Twilight, Waiting At The End Of The Road, When You're Counting the Stars Alone, Can't We Be Friends, Gay Love, Great Day and Without a Song.

Quality of the transfers by John R T Davies is, as always, excellent.

We are ordering a quantity of pressings for Society members and these will be available for $14.00 each. Please add $4 if ordering by mail.

John promises that the next two issues will be out before Christmas.

GIVE ME THE SIMPLE LIFE - MCA (UK) MCL 1848

This new compilation of old Decca masters was compiled by VBCS member John Marshall in the UK. It features 16 tracks, some previously available on LP, others not in recent times.

The titles: Give Me the Simple Life, Any Town Is Paris (When You're Young), Ballerina, The Kiss In Your Eyes, Pretty Baby, Marrying For Love, Watermelon Weather, Love Thy Neighbour, Sunshine Cake, When the World Was Young, But Beautiful, I Love Paris, It's More Fun Than a Picnic, Some Enchanted Evening, When You're In Love, Laroo Laroo Lilli Bolero.

Interestingly, the version of "Love Thy Neighbour" is not the John Scott Trotter version of December 31st 1947, as stated on the label, but in fact the Buddy Cole Version from the Musical Autobiography set, recorded on May 3rd, 1954. No worry. The set is well worth having to fill those gaps in your collection.

If you would like to order this record from the UK, we'll repeat the address we gave on page 2. THE RECORD CENTRE, 44 Loveday Street, Birmingham, England B4 6NP. If you've never ordered records from overseas before, it really is easy. Just ask your Post Office for an INTERNATIONAL MONEY ORDER or your bank for a BANK DRAFT for the amount in pounds sterling and they'll do the rest.

NOW IT'S 'BING WITH A BEAT'

But has he ever stopped swinging?

A RECENT RCA album by Bing Crosby with trumpeter Bob Scobey's Frisco Jazz Band is titled "Bing With A Beat"; and last year HMV issued a fine LP by Bing with the Buddy Bregman Orchestra called "Bing Swings."

These titles tend to suggest that, at long last, the "Ol' Groaner" is making beaty records that really swing. But the question is "Has Bing ever stopped swinging?"

The answer is an emphatic "no," for right since his early days as a member of U.S. bandleader Paul Whiteman's Rhythm Boys, Bing has remained one of the swingiest, most rhythmic and adaptable singers in the pop and jazz field.

That he should want to team up with Scobey's spirited Dixieland outfit or Bregman's brassy, rocking big band is not surprising, for "Der Bingle" has roots planted deep down in the rich traditions of jazz.

He fully realises the meaning of the verb "to swing," and in company with a few other top-flight artists (Sinatra, Torme, Fitzgerald, Anita O'Day, Sammy Davis, Sarah Vaughan, etc.) he is able to impart this ever-necessary ingredient into his singing quite naturally and without any apparent effort.

The Bregman and Scobey albums are as different as chalk and cheese, but the one thing they have in common is that Bing swings like nobody's business.

Another recent Crosby album which is different again with regard to the style of musical accompaniment is Brunswick's "New Tricks"—a masterful programme on which Bing is supported by pianist Buddy Cole and his trio.

Look back through Crosby's vast recorded output through the years and you'll quickly notice that Bing has cut titles with all kinds of diverse-sounding big and small bands.

I doubt if any other singer in contemporary music history has recorded with such a varied array of accompanists, but the one factor which is evident in all of Crosby's recordings is the element of swing.

★

Another factor, too, which we mustn't overlook is the relaxed, casual way in which the pipe-smoking vocal genius delivers a song. He refuses to be hurried and will interpret a song only in the way he "feels" it—not in the way other people think it should be sung.

These are just two of the many, many reasons why Bing is as popular today as he was ten or even twenty years ago. And remember, too, that Crosby's records don't appeal simply to one section of the public in the way that most rock 'n' roll and skiffle artists appeal only to teenagers.

Bing's is a wide, mixed public made up of teenagers, their parents, and even their parents' parents. Like Frank, and Ella, Bing has fans galore among followers of serious (classical, if you like) music which is something which few rock 'n' rollers can boast!

Bing's recordings can usually be split into two groups. Firstly, there's the happy, lilting affairs which are meant to do no more than provide the listener with a few moments of pure unadulterated entertainment.

A good example of this type of Crosby record was released early last year, when the gay, infectious "In A Little Spanish Town" enjoyed a fair measure of success from a sales viewpoint.

★

Then there's the other group recordings with a romantic twist that stir the emotions; sad, often wistful, yet oddly beautiful and in many cases, tinged with nostalgia.

Into this category go two of Crosby's biggest hits during 1957 "True Love" (which Bing sang in the movie "High Society" with screen star Grace Kelly) and the late Victor Young's effectively simple "Around The World". Both are romantic songs, and both carry a wealth of meaning in their lyrics.

Just as Bing is an accepted master in the art of phrasing and interpretation with regard to singing, so too is he a brilliant craftsman in relationship to the spoken word.

His timing and sense of dynamics (although it seems a little strange to use this expression when discussing speech) are superb, and he is able to extract the very last ounce of meaning from a word.

These aspects of the amazing Crosby personality come to the surface whenever he plays a comedy role in a movie. Take "High Society," for example. Never before have I seen this immensely talented artist turn in such a relaxed and inspiring performance.

His lines often called for delicate usage of wit and sarcasm, yet he could never be accused of overacting, and the impression I got from Crosby in this particular film was that he was really "living" the part surely the hallmark of a great actor.

Like the inimitable Charlie Chaplin, Crosby can switch from comedy to pathos at the drop of a hat. There were moments of great emotional tension, for instance, during his most recent film "Man On Fire."

The man the whole world knows as Bing started life over 50 years ago in Spokane, Washington, and although his family hoped that he would become a lawyer, Bing surprised them by finding fame . . . and no little fortune, we might add . . . in an entirely different direction.

He actually studied law for a time at Gonzaga University, where he also took an active interest in baseball and football, but the Glee Club provided him with his happiest moments, and fortunately for us, he soon made up his mind to give up law in favour of singing.

★

With fellow student Al Rinker, Bing formed a seven-piece band which played a long and successful season at a local vaudeville theatre. Later, the band travelled to Los Angeles where Rinker's sister, singer Mildred Bailey, helped them with an engagement at the Tent Cafe.

Later still came a vaudeville tour of the Coast cities, and it was during an engagement in San Francisco that Paul Whiteman heard Bing and Al.

He immediately engaged them and took them to New York, where, with the addition of Harry Barris, the duo become a trio—Paul Whiteman's Rhythm Boys. So Bing began singing . . . AND SWINGING!

In the years that followed, the trio broke away from the Whiteman band to form their own act, and it was after this that Bing began to build up his world-wide reputation as one of the greatest popular singers of all time.

One final point. Where did Harry Lillis Crosby acquire his nickname? Well, when Bing was a youngster playing cops and robbers in Spokane, it seems that he could yell "Bing! Bing!" louder than all the other kids, and the name stuck with him.

And just in case anyone should ask you, he likes it!

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VERN TAYLOR'S CROSBY PROFILES
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JOHN SALISBURY
by Vernon Wesley Taylor

Since those who 'collect Bing' come from every walk in life, it cannot be said that John Salisbury fits into a category that does not exist, but his love of Bing Crosby and his serious appreciation of the singer's music makes him instantly identifiable as a Crosby Collector. Yet here is a person as unlike the average homebody, the regular eight-to-five type as anyone can get to be. Though he was, for years, on his job by five every morning as a radio news director and commentator, he nevertheless managed a surprisingly diverse life filled with public activity and private fulfillment.

The other day I had lunch with this still-handsome man and, over Chinese food in a sunny corner of the restaurant, I listened with no surprise to his reaction while describing the new life-style of an acquanitance of his who had likewise retired. "You would not believe what has happened to him," he said. "All day long he does nothing but sit! He is in good health and in possession of his faculties yet he says his biggest job, now, is switching on the VCR. He's watched the movie 'Cocoon' nine times and he dotes on old television. He's been watching re-runs of 'Charley's Angels' for months! How can anyone let that happen to himself?"

It would never occure to Salisbury that doing nothing is a very popular pastime among a large percentage of the newly retired. It is one way some have of responding to a lifetime of demands made upon them. His own retreat from work is not retirement at all. He is what nowadays is called a Contributing Person and fortunately for you and me, he is a Crosby Collector. Were he not, those many many hours of first-rate programs he wrote, produced and narrated for radio which starred The Old Groaner would most likely never have become available to us in their entirety nor in such condition. More importantly,his lifetime habit of hard work, did much to restore Crosby's waning interest in his own career.

In 1972, John was the most active member of the staff of radio station, KXL in Portland,Oregon. His rich and reasoned vocal tones had become solid fixtures to the area's listeners, speaking to them daily on varied kinds of broadcasts. Best of all were his 'Sunday Spectacular' programs. These were hour-long slices of life - social, political and otherwise - filled with nostalgic treasures stretching back to the beginning of recorded sound. To build these shows, he delved like a marine biologist into the great ocean of transcribed historical sediment and dredged up bucketsful of raw material which he then adroitly translated and arranged into the town's most popular broadcast. Mind you, this was years after television had 'taken over'.

John Salisbury started his radio career in Minneapolis where his mother had a successful show of her own in daytime radio. During his World War II service, he worked as a writer-producer-performer in an Army Entertainment Unit in Brazil but when life had returned to more peaceful attitudes, he was back somewhere at home building nostalgia programming among other kinds of radio work; places such as Salt Lake City, Washington D.C. By the time he had decided to stake a claim in Portland, Bing had become a continuing aspect of his professional life and he had become one of the great performer's unofficial publicists.

In the early 1960's, the producer of 'Sunday Spectacular' flew to Hollywood on assignment and, among other celebrities, interviewed Crosby. "I was pretty busy on that trip," John said, "in one day I managed to talk to Sinatra, Rosemary Clooney, Sammy Davis Jr, as well as Bing", most of it on the "Robin and the 7 Hoods" set. He spoke with Bing again while filming "Stagecoach" and also during TV taping of the "Hollywood Palace" series.

By this time, the two of them were operating on a less formal basis. Despite his busy schedule of seeing many people every day, Crosby easily recognized Salisbury and was inclined to be even more loquatious than usual; he had come to trust him as well as respect him. In a letter to me during John's greatest success as a producer of Bing Crosby shows, he said, "Mr Salisbury is a nice man. He knows his job very well and always has ready good questions to ask."

Among his earlier offerings on KXL Radio, "The Bing Crosby Story" was a straight biographical effort and ran two Sundays in the autumn of 1969. The success this met with encouraged those involved to mull the possibility of something even more ambitious. Was every soul in town a Crosby fan? If so, a truly epic display of the singer's talents was surely warranted. John's notion of a career-biography laid against the background of Crosby's life was allowed to fly after the studio heads agreed and a willing sponsor was selected. By 1972 the huge project was underway with much of it in place by the time Salisbury began negotiations with Crosby.

"The Crosby Years" started in June the following year, initially planned for a twenty-six week Sunday run. The first interview session, in Bing's Hillsborough home, was designed to elicit facts not ordinarily known and conducted by John in a quiet, refreshingly candid manner. Both men referred to continuity-notes while they spoke into an omni-directional mike connected to John's busy little Sony portable tape-recorder, while seated (Bing on a divan, John in an easy-chair) in the library-office where the singer usually did most his work while at home. The weekly segments clearly indicate the warm rapport that existed between tehm, while the so-called 'Uncut Interview' material is a deep pleasure to hear. A remark from this source has been used by many others since. In responding to the questions, 'How do you want to be remembered? What would you like your epitaph to be?, Bing says, "I'd like to be remembered as a guy who could carry a tune" (').

It might be asked, how did Salisbury persuade Crosby to co-operate so generously, giving so much of his time and effort and not demand the big money his services usually earned? John's answer masks the loyalty the singer gave to those he had learned to appreciate and trust. "Actually, it was very simple," John said. I telephoned and asked him."

It was, as it happened, a fortuitous moment for both. Crosby had slowly grown less active and discovered playing more golf and hanging around the house increasingly pleasurable. He had not stopped, certainly, but his public appearances had diminished while his record-output had become almost a trickle. By this time he was well beyond the age of retirement. He was rich and famous, just a trifle weary of the pressures and hard work his job had always demanded. But, like the old fire-horse who starts at the sound of the station-bell, he was, without realizing it, 'champing at the bit'. When Salisbury's call came, he knew a worthwhile project when he saw one. This was not just one more disc-jockey interview. "Sure!", he told John, "Come on down. What day are you going to be here?"

Because the series delineated each year of the singer's life, interesting material could be put to use. Dozens of the world's great personages and numerous lesser-lights joined him in a long, colourful tapestry of those sixty-nine Crosby Years. The two of them connected the wonderful parade together with sparkling, insightful commentary. Each Sunday at three, the audience interrupted their lives to turn on their radios to KXL. They heard Bing say at the top of the show, "This is Bing Crosby, won't you join John Salisbury and me in another chapter from The Crosby Years?"

As the Sundays rolled by, the listership grew and it became apparent that twenty-six were not going to be enough. More telephone calls and additional visits to Hillsborough were made. The format was opened out with new information and recorded historical material being added. John's wife, Joan, accompanied him to the Crosby home, and thistime the Salisburys joined the Crosbys for a delicious home-cooked lunch. Ah, the perks of success!

By the time it was over, it had stretched to thirty-nine weeks with a couple of excellent Christmas specials (aired only one day apart) tosse in for good measure. The old town was bubbling over with Bing. The sponsor, euphoric with so much new business, changed its name from Portland - to Far West Federal - Savings and Loan, spreading itself beyond the city and openeing branches all over the state.

Less than two years later, with the sponser as well as the public begging for more, the team of 'Crosby & Salisbury' reprised their act and called it "The Fifty Fabulous Years". This time, the format was changed to accent - and capitalize upon the years of Bing Crosby's recording career. The station, justifiably proud of their own years as a class-act in radio, felt that coincidence too strong to ignore, and acting on John's suggestions, made it abundantly clear there was not one but two 'demi-centennials' to celebrate. The programme narration and the advertising stressed that fact.

The newspapers eagerly provided elaborate publicity, the studio increased its spot-announcements and John was esconced at a table in the outside foyer...right out on the public sidewalk almost...of the downtown branch of the sponsor's bank. There he merrily signed his autograph on such things as books, records, blank sheets (but no cheques, thank you) and whatever was handy for theose fans waiting in line to greet him. He responded to questions in a befittingly serious fashion, posed for snapshots and allowed himself to be ogled all afternoon by busy shoppers. It was, to repeat a phrase, a very good year.

Even your retiring correspondant enjoyed himself, if on a distant periphery, for he was asked to accompany Salisbury on his next trip to Hillsborough. He was also asked to take his camera along and obtain pictures during the interview. Bing wore a long-visored 'admiral's cap' especially for the occasion and invited the new-born photographer to snap his shutter to the utmost. (The less said of this , the better, however, for it sadly served to ilustrate that old showbiz maxim 'Fans belong in the audience'.)

With his remarkable broadcasts,Salisbury had re-sparked the fire-horse into action. Bing immediately climbed back into his traces by increasing his professional activity. Very soon there was a number of new television appearances. Ove the course of the months of the shows and those that followed, he produced several new LP's, made even more charity appearances and began plans to do another 'Road' picture with Bob Hope. Best of all, the unforgettable stage concerts were begun in America and Europe. He seriously considered taking this troupe to Australia and New Zealand. The fifty-year observance of his fantastic career demonstrated his popularity had not dimmed very much, despite the profound changes taking place in the entertainment world, indeed he was more loved and appreciated than ever. Clearly, he discovered that grazing quietly in the retirment pasture was not the way to go for him. In a telephone conversation, he gave John some of the credit for his resurgance (if that is the proper term here):
"I'd have to saythat it is true. John Salisbury was one of the people who made me see I ought to get back to work."

Sadly, though, he had little time left. Many plans were cut off and left dangling like severed chords when he died. "The Fifty Fabulous Years" finsihed up on June 27, 1976 and, while there were but sixteen months to go, he made the most of them, even against his physician's express advice. On one of their last visits together, he told Phil Harris, "Yep, the doctor says I've got to take it easy." But the overseas concerts and more recording sessions were still ahead...

Salisbury had attended several of those concerts and was on hand in London for one of the last ones. Along with the thousands of others it was a sellout crowd he watched as Bing made a gesture from the stage that was unprecedented for him. As Rosemary Clooney later reported, "It was almost as if he knew that he would not see most of them again." He stretched out his arms toward the audience, "I love you all", he told them in a soft goodbye.

Salisbury re-made their "The Crosby Years" in 1982 for Oregon Public Radio. By this time, he was, himself, near retiring. His co-host was still Bing, in a way, because much unused interview material was built into the new series. Seldom has such a happy circumstance taken place: A world-famous personage responding so well and so much to the request of a local professional. "Bing did everything I ever asked of him,", Salisbury has stated publicly several times. "He kept every single promise he made to me."

It should be said here also that John's scope widened out to include many other worthwhile accomplishments. He has written two successful books, one of them on a topic dear (or should be) to every American's heart, the American Heritage. He has produced a vast number of broadcasts on this subject and even a longplay gramophone records, which KXL issued. These shows went out over a special network in the country and earned for him several awards from prestigious organizations such as the Freedom Foundation and radio' equivalent of the motion-picture Academy Award, the Peabody. Today, he is remembered and admired for these among his peers as much as he is for his Bing Crosby programming.

He retired from fulltime radio at KXL in 1982 but he continues doing special assignments at the studio and other outlets, though he rarely climbs out of bed early. He began a production company to make radio and cassette entertainment. He still interviews the stars whenever he finds a good opportunity, and gets them on the local air. When Perry Como visited Portland not long ago, John had him on one of his Specials. You can be sure there were a number of interesting references to Bing, but infortunately some of them were a bit too candid in the use of the King's English to obtain airtime. Other recent specials have included such luminaries as George Shearing and Mel Torme. Cleo Laine and John Dankworth, good friends, have made hime their career historian and he is busy putting together a book on their very multi-faceted activities. Soon they will be heard on a pair of ninety-minute Specials with him.

As if all this was not enough to placate his driving energy, John has helped to set up in Portland the American Advertising Museum and is one of its guiding lights. Already, it has gained wide attention and solid respect from an industry that - astoundingly - has never thought to advertise itself.

Along the way, it has not been particularly easy nor even painless for him. He has endured a quadruple heart by-pass surgery operation and other physical problems all too often since.

Like Bing, John is a committed golfer. Soon after his surgery he played in a local tournament, the Open Heart Open, the handicap of which is that all the participants must have had open-heart surgery. (Ken Twiss and I were invited to a celebration dinner and had the time of our lives.) For ten years he has also headed up a golf-meet of his own, for duffers, he insists, "John Salisbury's Flying Divot".

John Salisbury persists in keeping on keeping on, as someone has termed it. He is never likely to sit home watching re-runs of "Charley's Angels". As with so many pf us, he is influenced by Bing Crosby, I believe, but says nothing about it, and he will probably retire - for real - only when the Maker makes him do it.

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POSTCRIPT

John Salisbury has gone from us. It was most unexpected, since he was so vigourous and busy. On the telephone, his wife told me, "He died yesterday evening here at home...it happened quickly and peacefully..."

While she spoke, I was seeing him again in my mind's eye, at the observance of his seventy-first birthday party (April 16th) which was held in the Advertising museum. It was a surprise for him and, though no-one minded in the least. It was a quiet and pleasant affair with many happy faces and soft music mixing together. After he had adjusted to the unexpectedness of it, Salisbury did a most characteristic thing: He made sure that each of his guests was spoken to personally. He played it cool, posed for pictures, answered questions, obviously making the most of the occasion. Toward the end of the festivities, he walked to the front of the long empty hall and in a voice familiar to everybody present, announced, "I want to thank you all for being here."

I like to think he knows that the feeling is definitely mutual among the thousands of other Crosby collectors the world over.

FOR SALE - THE JOHN SALISBURY PROGRAMMES

Mr Salisbury had all the programmes he produced with Bing, along with his many other Spectaculars and Specials, re-mastered, using the latest computer technology in an effort to obtain the best, lifelike, undistorted playback possible. They are available on fine cassettes. The list is far too long to include here, but a complete list, complete with prices is available from the Victorian Bing Crosby Society, P.O. Box 422, South Melbourne, Victoria, Australia 3205. Please enclose $2 cash to cover the cost of photocopying and postage.

Overseas members, please contact Radio Heritage Productions direct for further information: PO Box 8944, Portland, Oregon, 97207 USA.

THE SUNDAY OREGONIAN, JUNE 28, 1987

Broadcaster Salisbury dies

Veteran journalist joined KXL radio in 1961

John A. Salisbury, an award-winning broadcaster for 53 years who was associated with KXL radio in Portland since 1961, died of a heart attack Saturday in his Southwest Portland home. He was 71.

Memorial service will be at 7:30 p.m. Monday in St. James Lutheran Church.

Mr. Salisbury began his career in broadcasting in his native city of Minneapolis on WRHM in 1933 while a student at West High School. He graduated from the University of Minnesota with a speech and journalism degree in 1941.

He became an announcer in St. Paul, Minn., before serving in the U.S. Army in the South Atlantic Command during World War II.

After the war, he was an administrator for the National Academy of Broadcasting at Washington, D.C. In 1949, he worked as an actor and playwright for the Old Log Theater summer stock in Excelsior, Minn.

From 1950 to 1953, he was administrator of the Beck School for Radio in Minneapolis.

Mr. Salisbury worked in radio and television in Salt Lake City before moving to Portland in 1955, when he became program coordinator for KLOR-TV. He joined KPTV (12) in 1957 and was news director and commentator until 1961, when he became director of public relations for the Montgomery Advertising Agency.

He joined KXL later in 1961 and became news director and executive director of news and public affairs. He retired in January 1982 but continued as a senior news analyst.

After his final "Notes and Comments" and "Message for Americans," series, Mr. Salisbury continued to broadcast, including Expo 86 reports and concerns of senior citizens.

In 1983, he formed a partnership with Ron Schmidt, a Portland advertising and public relations executive, to produce Radio Heritage Productions, which produced radio programs.

JOHN A. SALISBURY
Longtime news director for KXL

"John exemplified the professional broadcast journalist, and he was one of Oregon's strongest defenders for freedom of the press," Schmidt said.

Ray Watson, general manager of KXL, said Mr. Salisbury was not only involved with the community, but the entire nation.

"He was a tremendous credit to the profession — so honest and forthright in everything he did," Watson said.

Mr. Salisbury was involved with many professional organizations, including becoming the vice president and later president of the International Radio-Television News Directors Association.

He also was president of Friends of Oregon Public Broadcasting and Golden Hours Inc., a radio service to the blind and convalescent patients.

He was a member of Associated Press Broadcasters, Oregon Commission for Public Broadcasters, Portland Advertising Federation, Portland Public Relations Roundtable and a former chairman of the Chamber of Commerce Forum Committee and a member of the board of trustees of the Tax-Free Trust for Oregon.

In 1969, Mr. Salisbury was the first broadcaster to receive the Principal Editorial Award from the Freedoms Foundation at Valley Forge. From 1962 to 1979, he received 15 Freedoms Foundation Awards.

He also received honors from the Oregon Medical Association, Oregon Association of Broadcasters, Portland Advertising Federation, Society of Professional Journalists, Associated Oregon Industries Radio-Television News Directors Association and United Press International.

Mr. Salisbury also published three books, including "Message for Americans," based on a series of his broadcasts, and wrote a column for the Hillsboro Argus and Northwest Advocate.

Surviving are his wife, Joan, sons, Clark Salisbury of Portland and Jeffrey L. Delkin of San Francisco; daughters, Darian Salisbury of Lawndale, Calif., and Carey S. Michael of Portland; sister, Jan Magee of Los Altos, Calif.; and one grandchild.

The family suggests that remembrances be contributions to the Oregon affiliates of the American Heart and Cancer associations.

Remains will be sent to Lakewood Cemetery in Minneapolis.

Never Gonna Dance Again

Fred Astaire hangs up his top hat: 1899-1987

All right, wrap up the 20th century; Fred Astaire is gone. Not only was he the greatest entertainer of the century that his birth preceded by just a few months, but he was one of those inexplicable gifts of nature, an artist who leaps over boundaries, changes our nervous systems, creates a new language, transmits new kinds of joy to our startled senses and spirits. Did any artist ever bring more pure joy to more people than Fred Astaire? His only rival for that honor is Charlie Chaplin. Like Chaplin, Astaire vaulted the line between "popular" and "high" art. All his life he modestly claimed he was just a hoofer, but that's not how hoofers like Rudolf Nureyev, Margot Fonteyn and Mikhail Baryshnikov saw it. What they saw was genius, and George Balanchine, the supreme choreographer, not only called Astaire the greatest dancer of all time, but compared him to Bach, saying, "Astaire has the same concentration of genius." Baryshnikov summed it up on a more practical level when he said: "No dancer can watch Fred Astaire and not know that we all should have been in another business."

Now is the time to cut through the congealed clichés about Astaire: graceful, elegant, urbane, debonair, carefree. His friend James Cagney once said to him: "You know, you so-and-so, you've got a little of the hoodlum in you." It took Cagney, the Astaire of tough guys, to see the toughness behind the white tie and tails. Astaire toiled hours, days, weeks, months to achieve that elegant insouciance. After 40 takes of the wonderful "Never Gonna Dance" duet in "Swing Time," Ginger Rogers had bleeding feet. Alan Jay Lerner recalled how Astaire would work "three or four days on two bars of music."

Physical wit: Another misleading cliché about Astaire is "asexual." True, there are no mouth-chomping clinches in his pictures. But his classic films with Ginger Rogers are "chapters in a single epic romance," as Arlene Croce puts it in "The Fred Astaire and Ginger Rogers Book," the best thing ever written on the subject. The dance numbers are the love scenes in these movies, and they are charged with a high-voltage erotic lyricism that has never been matched. These numbers project a sweet and powerful sense of lovers' bodies in all the modulations of their energy, dignity and something that can only be called physical wit. Astaire's small, lean frame becomes an infinitely plastic medium through which erotic energy transforms itself to pure dance; Rogers's beautiful body vibrates between power and pliancy. In the "Night and Day" number from "The Gay Divorcee" Astaire seduces Rogers; in "Never Gonna Dance" he gives her up; in "I'm Putting All My Eggs in One Basket" from "Follow the Fleet" both dancers mock their own elegance in a farcical rhapsody of pratfalls and collisions."

JERRY OHLINGER

The hard work of being debonair: *Genius*

The 10 films with Rogers, made between 1933 and 1949, are Astaire's central achievement and the central achievement of the American musical film. The 20 other musicals he made have their supreme moments, but not Paulette Goddard in "Second Chorus," Audrey Hepburn in "Funny Face," Cyd Charisse in "The Bandwagon," not even Rita Hayworth in "You Were Never Lovelier" made a true organic connection with Astaire. The solos, of course, are a different story. In them, what Astaire called his "outlaw style," a unique fusion of ballet, ballroom and tap, exploded into something as personal, as expressive, as technically brilliant as the jazz styles of Louis Armstrong or Art Tatum. The "Top Hat, White Tie and Tails" number from "Top Hat" is his signature solo, a dazzling feat of syncopation in which he uses his cane as a "gun" to shoot down a male chorus line, as if to say: "I may have to dance with you guys, but don't crowd me."

Splendid irony: Perhaps this delightful but enigmatic number was Astaire's dance metaphor for his belated artistic (and psychological) independence from his sister Adele. He had originally conceived the idea for the routine before he entered movies, when Fred and Adele Astaire were the toast of the New York and London theater. They had been dancing together since they were the Austerlitz kids from Omaha, children of an Austrian-born brewery worker, and it was Adele, 18 months older, who was the superstar of the act. When she retired in 1932 to marry a British aristocrat, Lord Cavendish, Astaire was on his own for the first time since he had started dancing at the age of four. After he was signed by RKO, he objected violently to the prospect of once again being part of a team. But he couldn't shoot down the studio chiefs, and with splendid irony Fred Astaire and Ginger Rogers became the most popular and successful team in the history of movie musicals.

The relationship seems to have been strictly professional. Astaire's wife, Phyllis, whom he married in 1933, died in 1954, and in 1980, at the age of 81, Astaire married former race-horse jockey Robyn Smith, then 35. The greatest dancer was a quiet man: woven into the sophistication of his dancing—and of his underrated singing—was an American openness. Noel Coward's diary contains an entry in which he notes a luncheon which Astaire attended. "Poor Freddie seemed bewildered by our British flippancy," wrote the playwright. "I hope we weren't beastly, but I have a feeling we were." There is something endearing about this image of "poor Freddie" flustered by the bitchy-beastly Cowardites. That white tie and tails, spinning and whirling with supernal grace, was the haberdashery of innocence.

JACK KROLL

TRADING POST

Richard Pearson, PO Box 1481, Arlington, Virginia 22210 USA

has several spare souvenir programmes of the 1987 Crosby Golf Tournament. These are thick, beautifully printed books featuring all the details of the tournament plus dozens of colour and black and white shots of Bing taken at past meetings. On the opening page is a magnificent colour photo of the 'Crosby' Rose. The back cover is a colour version of the illustration we 'borrowed' for the front copy of this edition of the Crosby Voice.

In exchange, Richard is after Petula Clark memorabilia - records, sheet music, photos, etc. Especially if they have an Australian bias.

Richare also has posters, pens, coffee mugs, plastic tumblers from the tournament to exchange.

John Joyce, 21 Birchfield Gardens, Gateshead, Tyne and Wear NE9 7TJ, England

has a few copies of Fred Reynold's excellent book, "The Road to Hollywood" left for sale. You may remember that we reviewed the book a couple of issues back. It covers the plots, casts, production people etc involved in all of Bing's movies and is a professionally-printed hard cover book running to more than 300 pages.

Cost is nineteen pounds surface mail or twenty-two pounds airmail. Highly recommended for anyone with an interest in Bing's film career.

A totally different(!) John Joyce, 5 Shelley Rd, Short Heath, Willenhall, West Midlands WV12 SH2

desperately wants videos of the 1936 "Anything Goes", "Here Is My Heart" and "Top Of The Morning". Also, any TV specials featuring Bing, other than Xmas programmes. Can anyone help John? He's the man who very kindly donates the John Joyce tapes to the club's cassette library at regular intervals.

##########

THE Q.B.C.S. REPORT

EASTER PARADE

The home of John and Desley Wright at Scarborough was the setting for this well-attended function last Easter. Stretching from afternoon to evening, the event was an actual Easter Parade with bonnets and suitable dress the order of the day. Those present saw some elaborate costumes paraded around the pool, followed by a screening of the Fred Astaire/Judy Garland musical, "Easter Parade" plus a video of Bing delivering some appropriate songs.

ANNUAL GENERAL MEETING

The Irish Club provided the venue for this function. THe meeting was well-attended with those present taking advantage of the club facilities to have dinner. The following were elected office bearers for 1987/88: President and Secretary - Vic Bridger, Treasurer - Dot Cain, Programme and Publicity Committee - Messrs John Wright and Merv Andrews. As can be seen, both Les O'Donnell and Peter Traynor are taking a well-earned rest for a year. After the meeting a musical evening was held , following which members joined in with the Irish musical group at the club for an enjoyable night.

Our next function is a combined meeting with the AJ Jolson Society on Ausgust 22nd.

TRADING POST EXTRA!!!

Peter Traynor, 74 Pampling Street, Camp Hill, Brisbane, Queensland 4152

would like to buy or have taped on video any British musicals, dramas, etc of the 1930's or 40's starring Formby, Fields, Matthews, Neagle, etc.

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FILM CROSS(BY)WORD

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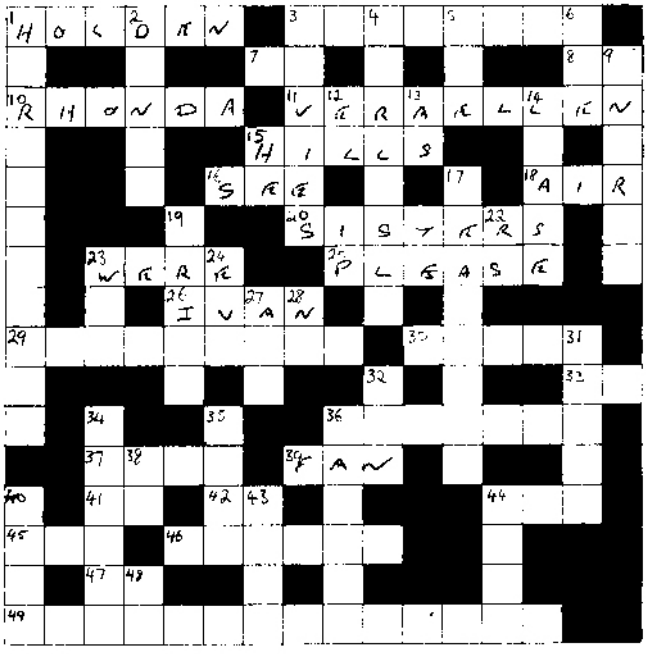


Virtually all the clues for the above Cross(by)word puzzle are concerned with Bing's movies in one way or another. Know your films? Good luck!

ACROSS

1. Surname of Bing's male co-star in "The Country Girl".
3. What character did Bing play in the 1965 re-make of "Stagecoach"?
7. Initials of the character Bing played in "Blue Skies".
8. First two letters of the first name of the orchestra leader who accompanied Bing on his record of "Around the World".
10. First name of Bing's female co-star in "A Connecticut Yankee in King Arthur's Court".
11. She played Rosemary Clooney's sister in "White Christmas".
15. In "Paris Honeymoon" Bing sang about a geographical feature that echoed back his words. (Last word in title)
16. In "Road to Bali", Bing sang "To --- you is to love you".
18. In the early days of broadcasting, performers were often described as being "On the ---".
20. Name of the duet Rosemary Clooney and Vera Ellen
23. First word in the title of Bing's last Mack Sennett short. (Hint: It's also part of a song title very closely identified with Bing.)
25. Easy one: the title of Bing's hit song from "The Big Broadcast of 1932.
26. "---- the Terrible". Actually, this clue has nothing to do with Bing at all. In fact, I don't know how this word crept into this puzzle in the first place. Too late to take it out now! Think Russian.

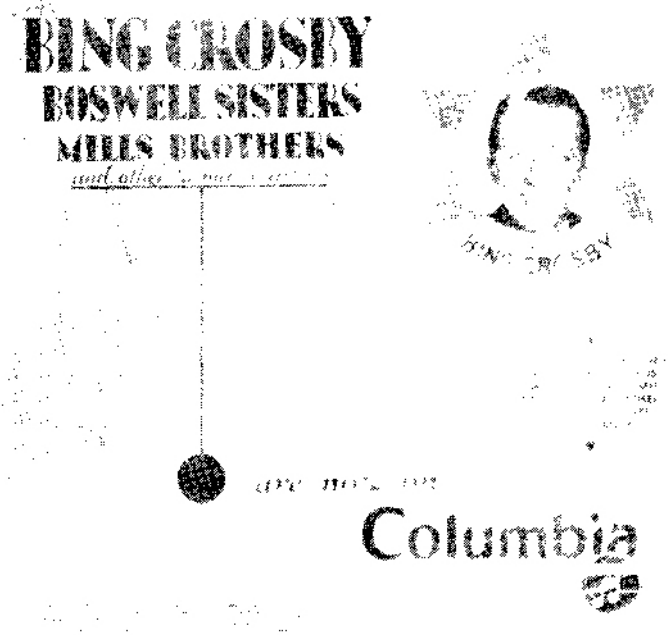
29. In "Here Come the Waves", she played Dorothy. (Hard one!) Hint: In the old TV series of 'Superman', she played Lois Lane.
30. First name of character Grace Kelly played in "High Society".
36. Surname of the character Bob Hope played in "Road to Hong Kong".
37. First name of the femme fatale played by Sharon Lynne in "The Big Broadcast".
39. The VBCS is what they used to call a --- Club.
41. Initials of the character Bob Hope played in "Alias Jessie James".
42. Initials of the famous Stephen Foster song Bing sang in Mississippi.
44. First name of the song writer Bing played in "Dixie".
45. Song title "I Have ---s" (No, not Aids!)
46. First name of Bing's male co-star in "The Big Broadcast".
49. 1945 movie in which Eddie Bracken was given Bing's singing voice.

DOWN

1. Character Bing played on "Road to Hong Kong".
2. First name of character Bing played in "East Side of Heaven".
3. Surname of Bing's female co-star in "Going Hollywood".
4. Surname of Bing's female co-star in "College Humour", "She Loves Me Not", "Here is My Heart" and "Double or Nothing".
5. Song title "You Are The ---".
9. First name of Bing's female co-star in "Bells of St Marys" (Easy! Easy! Easy!)
12. First name of actor who played Axel Swensen in "If I Had My Way".
13. Song title "-- Long as I'm Dreaming".
14. You'd never break a ----- playing Crosby records too loud!
17. First name of British comedienne who played Mrs Loreli Dodge-Blodgett in "Doctor Rhythm".
19. Surname of young actor who had one of his first roles as "Kino" in "Waikiki Wedding".
21. "-f you -lease" was a pretty song from "Dixie".
22. "-ip-titch the Tailor".
23. Insect that gives honey. (Hard one)
24. Song title "---lina".
27. Your --- should be to sing like Bing.
28. NL. (That's not a clue, that's the answer!)
31. Setting for "Road to Utopia".
32. Song title "-- I Forget You".
34. Surname of character Bing played in "Dixie".
35. Song title "The ---- Roundup".
36. Surname of Bing's Rhythm Boy partner - the one who guested in several of the later Crosby movies.
38. Song title "Angels -- Mercy".
40. First name of character played by Ethel Merman in the first version of "Anything Goes".
43. Surname of the female lead in "Robin and the Seven Hoods".
44. Everett Crosby worked out many a good ---- for Bing with the recording companies, radio networks and film studios.
48. Song title "-- Time at All".

And that's that. You wouldn't have wanted me to make the questions too easy for you, would you? Of course not. That's why you probably didn't get them all right. If I've made any mistakes, please don't let me know. I'm very happy here in my ignorance. Thank you.

(Solution page 39)



COLLECTORS' CORNER

Remember when 78's came in specially printed covers. Some of these were real works of art, especially the Columbia 'New Process" cover reproduced at the left which was printed in full colour. You wonder who the various artists depicted in the section might be. At a guess I'd say that the two black face artists in the top left are Moran and Mack whilst the singing group could very well be the Rhythm Boys!!! (plus one more). Does anyone know for sure? The lady at the bottom left could be Ruth Etting whilst the dance band at the top right must surely represent Paul Whiteman, although the band-leader doesn't look anything like the 'King of Jazz'.

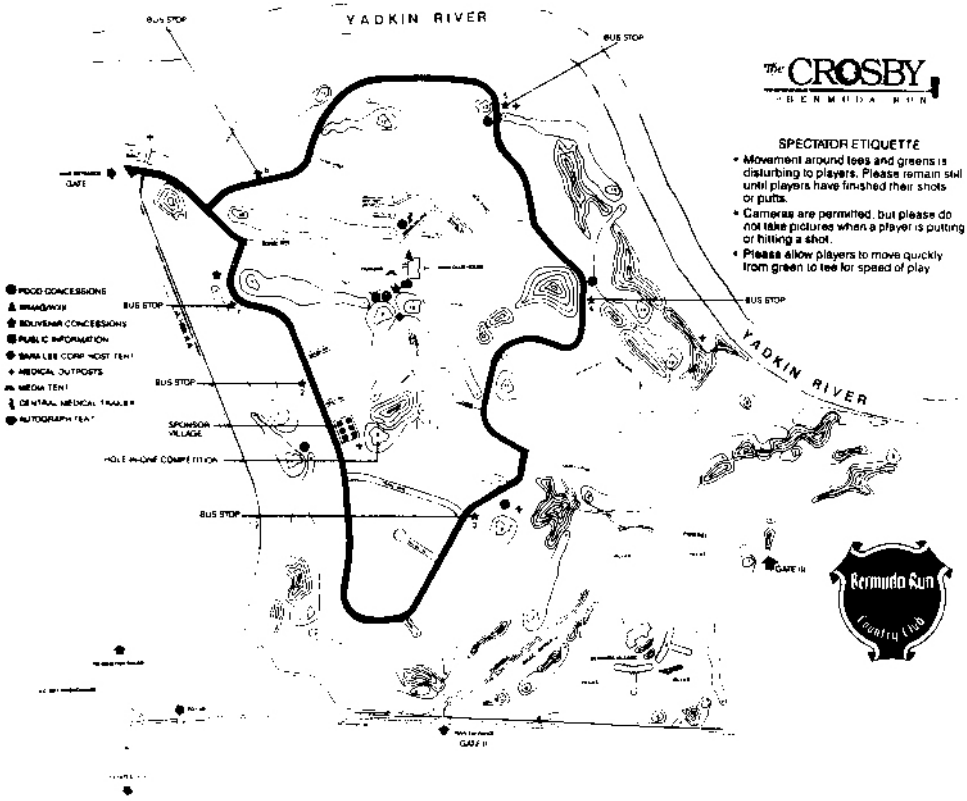
The later Columbia cover dates back to around 1933 or 34. I have others in the series featuring Fred Astaire and Lanny Ross but I presume that there were a great many other artists included. I'm surprised that no-one has brought out a book of paper record covers. There are books on just about everything else! And there is certainly enough material to fill a fat volume.

Three interesting and unusual old 78 labels now. For some reason, "March of the Musketeers" (March 16, 1928) was ignored by virtually all of the re-issue companies before "The Chronological Bing Crosby" series came along. Strange, because it's quite a good early Crosby vocal. I must say that it's not a very common Whiteman 78. As you can see, my copy is on Canadian Victor and I don't recall seeing others, although of course, this wasn't the only issue.

"I Found You" is also a hard 78 to come by and is another track that was ignored by most record companies until a few years ago. This was quite a landmark recording for its day, as you are probably aware. Bing was in the Brunswick studios delivering the vocal whilst Helen Crawford was over at the Paramount Theatre pounding away at the mighty Wurlitzer. And that type of 'remote' recording was quite unusual for the time. On that same day, December 21st, 1931, Bing and Helen also cut "Can't We Talk It Over" which was reissued years earlier.

"Face the Music Medley" was at one stage considered to be amongst the rarest of Crosby records because rumour had it that Bing was unhappy with the result and ordered the master destroyed. This of course is absolute nonsense, but the record is hard to find. There are at least three takes of the record existing and all have been reissued on LP over the last ten years. Once again , Bing in fine vocal style. And so he should have been. This record was cut on March 8th, 1932 - a year when he couldn't do a thing wrong vocally.

Stars, fans, souvenirs Saturday at the Crosby



ADVANCE — Plenty of amateur shutterbugs spent Saturday afternoon tailing singer Perry Como through the fairways of the Crosby Celebrity Golf Tournament.

It was no snap. Volunteer marshals and yellow ropes kept fans at a distance. Other star-guards hustled Como in and out of his golf cart at each hole. They had a tournament to run.

Emory Grandstaff, an 88-year-old Texan, got a little help.

At the eighth green, uniformed officers escorted Grandstaff and his compact camera through the ropes so he could get a close-up of his daughter, Kathy, posing with Como. The aging singer, looking mellow as ever in a breezy turquoise shirt, was glad to oblige.

Grandstaff, it turns out, is the father of Kathryn Crosby, hostess and patron of the charity golf tournament. She spent the day as Como's partner on the Bermuda Run Country Club course near here.

The proud father was one of an estimated 20,500 people who stared and sweated their way around this 900 acres of planned community 10 minutes west of Winston-Salem on Interstate 40.

Not that Grandstaff was starstruck. He even signed a few autographs himself.

"He's a hot ticket," said Ginny Anderson, a family friend from California. "Whenever you see a crowd gathered, he's there entertaining the ladies."

Entertainment was where you found it Saturday.

Stars scribbled their signatures on almost everything. Anne Simpson of Burlington shoved her official Crosby canvas tote bag into Jim Valvano's hands for an autograph. Her fiance, David Darwin, got the N.C. State basketball coach to sign his official Crosby visor.

Susan Hudson of Raleigh, also at the sixth green, was a little less ceremonious. She used an empty bank book to collect her souvenir scrawls from the likes of singer Roy Clark, actors Joe Don Baker and Robert Prosky and football coach John Mackovich.

"It makes an interesting conversation piece," she said of her checkbook. "That's all I've got."

Actress Betty Thomas of 'Hill Street Blues' signs autographs at the Crosby

Headgear was Saturday's hot-selling souvenir, according to Steve Nachman, who supervised the volunteer vendors for the tournament-sponsoring Sara Lee Corp.

A set of four Crosby cocktail glasses sold for $15. Crosby money clips cost $2, as did Crosby pens and auto tags. For $4, spectators could buy a Crosby tote bag or a pocket telescope. T-shirts cost anywhere from $4 to $17.

The slowest-moving item? The $29.95 illustrated autobiography, "My Life With Bing," by Kathryn Crosby.

Even an orange-colored ball couldn't help former "Hill Street Blues" actress Betty Thomas.

The tall TV cop said she had to go to the off-colored orb when she ran out of the standard white models.

"I thought it would change my luck," she said. "It didn't work."

Her "Hill Street" sidekick and playing companion, Bruce Weitz, had luck problems of his own. He clanged one drive off an occupied golf cart along the fifth fairway. No injuries reported.

"Did I hurt you?" Weitz asked the startled volunteer.

"I'd like to think that I helped you," the driver said, laughing.

A bit to the east, white Crosby Cadillacs filled the parking lot at Winston-Salem's Stouffer hotel as VIPs were chauffeured in from Bermuda Run on Saturday evening.

Ex-football great Paul Hornung and entertainer Jimmy Dean slouched in the lounge sipping drinks, but bartender Scott Kearns said the atmosphere was more subdued than a year ago.

One guest not at Stouffer's this weekend is Kathryn Crosby, who apparently was disillusioned by her 1985 accommodations.

"She called down to the bar one morning and told me, 'I cannot believe you would let this happen to me. A Coca-Cola has blown up in my refrigerator,' " Kearns said. "I told her, 'Lady, I'm not in charge of the refrigerator.' "

The hotel staff was on its best behavior Saturday, Kearns said.

"It was hysterical last year," he recalled. "They wanted to party with the celebrities instead of work. We lost our senior waitress to Ed Marinaro."

Atop the Crosby scoreboard going into today's final round is the team of ex-baseball star Wes Parker and corporate player Navada Ingle at 28 under par. Second is the Pat Boone-George Sands team at 24 under. At least $900,000, most of it donated by sponsors, will be awarded to charity. Winning teams will earmark their purses for specific causes. The overall theme of this year's tournament is drug abuse education and prevention.

Tee times begin at 8 a.m. today, and tickets can be bought for $12 at the gate.

STARGAZING

The Celebrities Drew a Crowd at the Crosby's First Round, And One Fan Had Been Waiting a Long Time for the Day

Joe H. Johnson, 82, of Greensboro caught Kathryn Crosby on the ninth hole yesterday to show her a sketch that he made of Bing back in 1945.

Most people come to the Crosby golf tournament for one reason — to see the stars.

There were plenty of them at Bermuda Run yesterday as celebrities played a practice round to warm up for the tournament proper, which starts today and lasts until Sunday.

But Joe H. Johnson was there for a different reason. He came to meet Kathryn Crosby, Bing's widow. Oh sure, a lot of people probably wanted to. But Johnson's reason was special.

The 82-year-old Greensboro man has sketched celebrities for more than 50 years as a hobby. "If I like you a lot I do pictures of you," he said.

Actually, that's not the only requirement. "You've got to be someone everyone knows," he said.

In 1945 he sketched Bing Crosby. Not only did he like him, but he was a schoolmate of John Scott Trotter, Crosby's musical arranger. He almost got to meet Crosby 20 years later on a trip to California. The planned meeting fell through, but he did talk to Crosby on the phone.

So when Mrs. Crosby was finishing the ninth hole yesterday, Johnson was there with a scrapbook filled with his sketches. He turned to the one he made of Crosby 42 years ago when she approached him.

She shook his hand and told him how much she liked the sketch of Crosby. "You're a very talented artist," she said.

But she was a very busy golfer and moved on to the next hole. Johnson didn't mind. "You get that picture?" he asked photographers who crowded around.

"That's the first time I've ever seen her," he said. "She's real sweet, real nice."

Then he packed up and headed for home. He could only think of one other celebrity at the tournament he wanted to see. "I'd like to see Roy Clark, but I can't catch up with him."

Don't look for a sketch. "I think he's great," he said, "but he's not worth a picture."

Some of the celebrities were actually pretty decent golfers. For instance, Willie McCovey, a former baseball player, had an eagle on the 10th hole.

But most were there for the fans. A sign at the first tee was a gentle reminder: "Warning: for your safety, please be alert for balls inadvertently hit into spectator areas."

Julius Erving, a former basketball great who retired this year, issued his own warning at a news conference after he finished. He told fans that he had just started playing the game and that anyone who wants to see him play should stay well behind him.

That'll be hard for Janean Spicer. She and her mother, Linda, live at Bermuda Run and have a thing for autographs. Janean gets the signatures on a piece of cardboard while Linda snaps her picture.

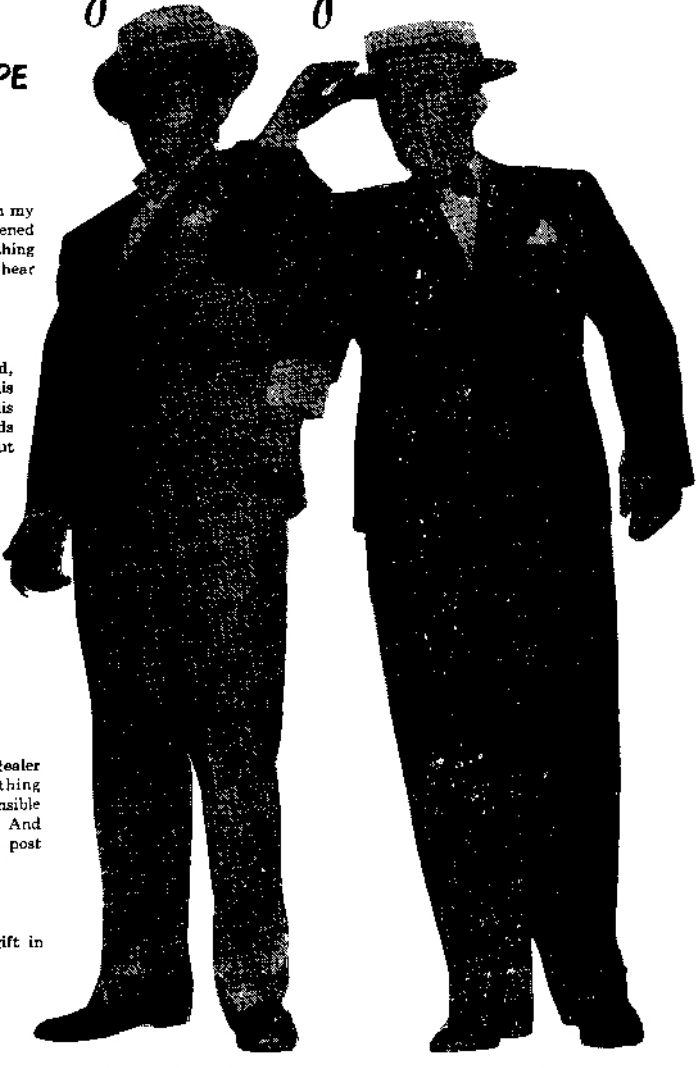
Janean has no trouble getting the attention of the celebrities. Yesterday she wore a hat that made it look as if a golf club was sticking through her head and a golf ball sitting on top of it.

Jeannie Pfeiffer of Winston-Salem relied on a more traditional method — boldness. "She's not shy," said her husband, John. "That's the key. I think she'd interrupt Reagan in the middle of his inaugural address to get an autograph."

The Sara Lee Corporation is the official tournament sponsor. Others include Pepsico, the Shelton Companies of Winston-Salem, Linn & Helms of Oklahoma City, Okla., and Spanco of Sanford.

"This is the first time I ever liked listening to Crosby!"

says HOPE



HOPE:
For years, I've always stuck cotton in my ears whenever the Old Groaner opened his mouth. But now he's got something that sounds good. Really good. Let's hear it, kid.

CROSBY:
Thank you Mr. Hope. You are kind, very kind. Ladies and gentlemen, this isn't a song. It's just a suggestion. This year, let's *all* give U. S. Savings Bonds for Christmas presents. Tell 'em about those bonds, Chisel Nose.

HOPE:
Gladly. It's all very simple—even Crosby understands how they work. In just ten years, they pay $4 for every $3 they cost. And they're appropriate for *everybody* on your Christmas list—young people, middle-aged people, and people as old as Crosby. Am I right, Bing?

CROSBY:
For once in his life the old Scene-Stealer *is* right. But seriously, folks, nothing makes a more welcome, more sensible present than U. S. Savings Bonds. And you can buy 'em in any bank or post office. So—

HOPE:
So why not give the very finest gift in America—U. S. Savings Bonds!

Give the finest gift of all... U.S. Savings Bonds

LETTER BOX

From Clyde Wilson, East Reservoir

Bill Collins recently presented a musical on Channel 10 called "52nd Street" which starred Ian Hunter, Leo Carrillo, Kenny Baker, Al Shean (of Gallagher and Shean) and Pat Patterson (Charles Boyer's wife). The film was made in 1937 and the thing that I thought would interest you is that the eccentric dancer who appeared in "King of Jazz", Al Norman, was also in it.

(Al Norman was the dancer with the incredible rubber legs who a lot of members will recall from our screening of "King of Jazz" earlier in the year. Norman also guested in "Paramount on Parade" in 1930 so that makes at least three films we've seen him in. Can anyone tell us anything else about this unusual performer? BM)

From Gene Douglas, Minneapolis

I really enjoyed Vern Taylor's article "Transcribing Bing" in the Crosby Voice and everything else in the magazine. Thanks to you and your staff and all the people who contribute to it.

From Girvan Paterson, Seaford

PBS Television network in America, WTTW Channel 11, 5400 North St Louis Ave, Chicago, Illinois 6065, has commissioned a 90 minute National television special called "REMEMBERING BING" in commemoration of the career and musical legacy of Bing Crosby, 10 years after his death. The producer is Katherine MacMillan. Arrangements have been made with Dorothy Lamour and Bob Hope to narrate. Other guests will include Dean Martin, Rich Little, Phil Harris, possibly Frank Sinatra, and several others. Rare private film footage,plus early television appearances will be used. A deal has been made with MCA to delve into the vast Crosby film library. Negotiations are taking place to screen this programme in the U.K. Perhaps we could write to Katherine MacMillan for further details and pass them on to our local networks?

The good and bad news from local WEA records is that they do plan to release the CD "Bing Sings Christmas Songs" but have no plans to release the CD "Bing Sings Again". Also, in England, CIC Video have obtained rights to release all the Paramount Road films on video plus some other Crosby films under the title of "The Crosby Collection".

From Vern Taylor, Portland

"Reports of my death," Mark Twain once announced after his name appeared in the obit column of the nation's papers, "have been greatly exaggerated." From the latest reports on Bing, perhaps - in a sense - one may say the same of him!

A new movie, "Ishtar" is now making the rounds (see right) which is a take-off on the 'Road' films, is a case in point. Another is a soon-to-be-produced stage-production. It will be titled "Call Me Lucky" and will be some sort of sketch on Bing. With but a four-person cast, of course, it does not indicate another "Oklahoma' or 'Carousel', but it surely will have interest. A man with the feline surname of Alan Kitty is the producer and he is presently scouting the legal technicalities in the use of names, songs, and so forth.

Ishtar Much maligned before it had even been released, this comedy — inspired by the Hope-Crosby *Road* films — features Warren Beatty and Dustin Hoffman as a singing duo booked into a desert dive where they become involved with the CIA and terrorists, one of them embodied by Isabelle Adjani. A moderately enjoyable film that doesn't look as if it cost $40 million (Clackamas, Lloyd Cinemas, Rose Moyer, Westgate)

He has contacted the BCHS people and has suggested he would like to have the show open at Tacoma's Pantages Theatre. In fact, he has requested the BCHS work with him on certain aspects of assembly and production. If it is successful, Kitty will take it to Broadway. Just think of it. A Broadway musical about Bing Crosby!

The Ninth Annual Tribute to Bing in Tacoma was a very posh, very quiet affair. The entertainment was first rate with Mr Tony Karloff, a former Hollywood actor, presenting a strong, moving dramatic reading from James Cagney's biography wherein Cagney describes his warm and personal feelings for his old friend, Bing. Margaret Lenhart, by this time one of the regulars, spun out a few of her wonderful renditions of old pop standards; her professional delivery was a joy to behold. Before the entertainment, everybody fed mightily on big, juicy beefsteak dinners, with loads of trimmings and some delightful chilled concoction for dessert. A no-host bar party in an adjacent auditorium of the beautiful Sheraton Hotel just before the Tribute helped set everything up for many. All was smooth and velvety. One great big hitch softened the enjoyment, Ken Twiss's illness. Though he managed very well to keep himself on hand and to do the hundreds of details necessary, the pain he endured was obvious to some of his close friends. He wanted me to be sure to thank the Australian Collectors for their abiding interest in what BCHS is doing.

(Ken Twiss, we are sad to report, is suffering from a form of bone marrow cancer. I'm sure that he would like to hear from members. The address of the Bing Crosby Historical Society is PO Box 216, Tacoma, Washington 98401 U.S.A. BM)

From John Joyce, Short Heath

I have been playing quite a lot of golf lately. I won the Wolverhampton Butchers Rose Bowl three years running 1972-73-74 and, after 14 years, again in 1987. Not bad for an old 'un! Bing once gave me a tip in a letter from him and my handicap tumbled to 8. I have a photocopy of Bing's letter to pass on if you think that it might help any Aussie golfers in the society.

(Sure thing, John. Send us the letter. We'll be happy to publish it. I know that we have some very keen golfers as members.)

From Mark Scrimger, Parma

Several issues back you pictured a few Bing Crosby envelopes (we call them first day covers or cachets) and asked if anyone knew of any others and their origins. Well, a first day cover celebrates the issue of a new stamp in our country while a cachet commemorates an event which happens (or an anniversary of an event) and so the date and place of origin of the postmark become the important thing. Both feature a picture or drawing of the related subject matter usually with a caption. There are several companies here in the States that specialize in these, usually sold by subscription. That way, the company has a reasonable idea of how many to print up as these subscribers usually sign up for the entire output!

Other covers document past and present events with appropriate stamps and postmarks from the countrt in which the event took place. Others sell envelopes with stamps postmarked on their first day of issue.

(Mark sent us a number of photocopies of covers in his collection. Some we have reproduced in earlier magazines, but three that are new to us can be seen on page 6.

From David Murray, Wamberal

At our next meeting of the Central Coast (NSW) Swing Music Society, we are havig a Bing recital. Phil Paterson and myself will send you copies of documentations and deliberations. Many thanks for letting us have the BBC tapes from te cassette library. Now Phil and I have all the 14 or so hours of BBC programmes and it is a wonderful aggregation of Crosbyana.

Suppose Bing sang only in the shower

IF BING CROSBY were only a bathroom baritone, it might help to start the day off right for Mrs. Crosby and the four little Crosbys . . . but it wouldn't keep them in shoesies.

IT ISN'T the fact that Bing can sing, but the fact that somebody found out that people want to hear him sing and then gave them a chance to hear him, that put him where he is today. It was the *discovery* of Bing's salable talent, and the wise *promotion* of this talent, that makes him popular on the radio; sold 3,500,000 phonograph records last year, keeps him busy making three motion pictures a year.

• • •

THERE IS A DISTINCTIVE "SOMETHING" in most commercial products that makes people want to buy them, just as Bing's talent makes people want to hear him. It is the discovery and the focusing of public attention on this "something" that lifts some products out of the run-of-the-mine class—*makes them headliners.*

The J. Walter Thompson Company has made it its business to uncover these "somethings" in commercial products, to direct buyers' attention to them, to cultivate a demand for them.

If a new appreciation an opportunity to discuss with you our facilities and services in relation to your business. For your convenience, we suggest that you communicate with our nearest office, listed below.

J. WALTER THOMPSON COMPANY

NEW YORK CHICAGO SAN FRANCISCO LOS ANGELES HOLLYWOOD SEATTLE MONTREAL TORONTO LATIN-AMERICAN DIVISION

Associates in principal foreign countries

*Since 1936 Bing Crosby has been heard on radio from the Kraft Music Hall, produced by the J. Walter Thompson Company.

(Courtesy of Russ Rullman)

BITS 'N' PIECES

* Vern Taylor informs us that Bing was actually a descendant of the early American settlers who came across on the Mayflower. Lineage as follows:

1. William Brewster of the Mayflower
2. Patricia Brewster m. Thomas Prence
3. Mercy Prence m. John Freeman
4. John Freeman m. Sarah Merrick
5. Mercy Freeman m. Chillingsworth Foster
6. Chillingsworth Foster m. Mary Winslow
7. Chillingsworth Foster m. Sarah Freeman
8. Ruby Foster m. Nathaniel Crosby
9. Nathaniel Crosby m. Mary Lincoln
10. Nathaniel Crosby m. Cordelia Jane Smith
11. Harry Lincoln Crosby m. Catherine Helen Harrigan
12. Harry Lillis Crosby m. (1) Wilma Winnifred Wyatt
    m. (2) Olive Kathryn Grandstaff

So there!

* The original soundtrack LP of the 1956 version of "Anything Goes" has been reissued on a legit label named "Stet" Records. Although I haven't actually seen the disc, it is listed on the back of another Stet LP I have which features the songs from "Call Me Madam", "I'll Cry Tomorrow" and the film version of "Guys and Dolls" (four songs only). The Crosby LP number is DS 15025 and the records are distributed by Avan-Guard Music. Other records listed on the label include such 50's musicals as "Funny Face", "The Belle of New York", "Gentlemen Prefer Blondes" and "It's Always Fair Weather". All Australian issues.

* This should have been on out "letter box" page but missed out! Gary Lockyer writes:" In reference to your 'Collectors Corner' segment on Bing's picture discs, Brunswick also released picture discs on Grace Moore, Arthur Tracy, Deanna Durbin and the Mills Brothers. On the question of picture discs, I wonder howmany members have the 7" GALA release of "Never Be Afraid" with Bing's photograph on it?

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FRANK MURPHY INTERVIEWS KEN BARNES - From Page 5

FRANK: Finally, can you give us a brief picture of how Kathryn McMillan's TV special is coming along.

KEN: I've met Kate and she's a delightful girl. And Chris Crosby, Bing's nephew, Bob Crosby's son, he was very helpful. We did an interview at Rich Little's house at Malibu. I met Rich through Bing. He's a big Bing Crosby fan. He came along to the session that we did in 1976 in Los Angeles and he and I have been friends ever since. Rich did some shows with Bing and he let Kate have the tapes from these shows featuring some duets that they did. On the same day they spoke to Rich Little and myself, they got a few words from Stewart Grainger who happened to be with Bing the day before he died.

FRANK: That'll be news to a lot of people.

KEN: He'd never met Bing before and he'd just spent these few moments with him but he gave his impressions for the show. I know that they also interviewed Mel Torme and he was wonderful in his praise of Crsoby. Anthony Quinn was also enthusiastic - very forthcoming. They didn't realize that he was such a great Crosby fan.

FRANK: Ken, thank you very much for your time.

KEN: You're welcome, Frank. Please give my regards to everbody.

FROM OUT OF THE PAST

Just about the most noted family of noted families: Gary, in center; the twins, Philip with Bing, then Dennis with Dixie

Bing achieved wit, understanding, patience, and a strong masculine outlook. How he did it is a vital lesson for us all

The Secret of

"My life had begun without a word of warning,
Two hearts had grown
From out of nowhere one came to me.
The breeze passed by, whispering your name to me."

THE young man at the grand piano gazes upward out of a pair of light blue eyes. His forehead wrinkled transversely in the earnestness of his upward gaze, the profile that slightly suggests John Barrymore is turned toward the cameras while the words of the lyric, mellowed in some mysterious way we have come to know as crooning, seem to be drained out of the chambers of his heart by the emotion that stirs them.

The place is a drawing-room, but a drawing-room filled with the monstrous instruments of film recording which make it look like a place invaded by strange beings from another planet who have brought strange weapons of destruction with them. Incongruously a Raeburn portrait of a pale boy trundling a hoop looks down over the shoulder of the earnest young man at the piano.

The peculiar, long-drawn inflection necessary for a proper recording by the sound apparatus, dies on the stillness. The young man slowly turns his head with a look of infinite sadness to encounter the gaze of the Raeburn.

"Cut!"

One of Bing's—and Dixie Lee's, too—big enjoyments is watching the bangtails. Author Ryan tells of Bing and Dixie

No matter what goes wrong on the set, Bing never fusses—it's part of his "secret." Joan Bennett in "Two for Tonight"

Bing Crosby's Greatness

Could you imagine the insignificant detail of a boys' swimming match having anything to do with future film fame?

By DON RYAN

"That's a honey!"

"Yeah, it's a sweet take, Bing."

Let's have the playback

Yes, this take is a honey in the unanimous verdict of that surprisingly numerous company of experts on every phase of scene-making who crowd the drawing room set on one of the Paramount stages in Hollywood.

It's about time a good take came along, for Bing Crosby has been sitting at that piano all afternoon going through the motions of playing. He has been sitting there for many long hours, dabbed at occasionally by his make up man when the perspiration begins to start under the burning lights. He has been sitting there crooning those same words over and over, rendering them each time with that exact nuance of regret for a lost love demanded in this scene. And every time something happens; for there exist a hundred little things any one of which can spoil a take.

"Well, this is it, all right," the director announces when they have heard the husky, mellowed voice repeat the lyric with its musical accompaniment from the sound machine.

"Wait a minute." The voice of Fate from the cameraman. "That was N. G."

"What's the matter now?"

"Had a shadow from the mike on his face."

That face never changes expression. There is no reproach in the earnest gaze which the young man at the piano again focuses in the direction of the cameras. Without fuss Bing Crosby begins another take, to replace the one that was spoiled because the man at the boom of the microphone swung that necessary instrument too near his face.

The mellow baritone voice begins to croon again the same husky cadence, the same hauntingly intense feeling of lost love retained in the lyric. This is his job and he'll hammer at it until it's done. And he'll hammer at this picture "Two for Tonight" until it's as near perfection as can be achieved in this medium.

And between takes he'll clown with his orchestra for a little relaxation, chasing Rimsky-Korsakoff's imaginary bumblebee around his head with a string accompaniment to slap it down and squash it with a stamp of the

foot on the final note; or answer jibe for jibe in a string of repartee for which the crooning star is noted.

Now conduct such as this argues control, a certain discipline of life, and such a discipline Bing Crosby practices, it may be without being wholly conscious of the fact.

He is not supported by delusions of grandeur, which have been helpful to many an actor in the past

"That voice of mine has plenty of gravel in it," he told me cheerfully. "What talent I have is no more than any young American with an ear for music can successfully develop."

Then what has brought him to the position he occupies--that of chief crooner to the vast motion picture audience? To a fame so widespread that it is possible for an admirer in Hot Springs, Arkansas, to send a postcard merely addressed, "Where the blue of the night--" and have the Hollywood post office deliver it to Bing? Which happened while I was at the studio

WHAT causes movie stars to rise from obscurity -for they almost invariably do so to become the darlings of the world audience for motion pictures? And don't tell me it's luck.

There is no such word in the vocabulary of those who have been making a study of modern psychology

But what about the breaks that so-and-so got?

The modern psychologist answers:

"We deliberately choose our experiences They don't just happen to us."

What am I talking about? Why, a group of psycho-analysts, centered in Vienna, headed by Dr. Alfred Adler, exponent of what he calls Individual Psychology.

This may sound like a formidable statement but their discoveries--and truly amazing discoveries they are--can be reduced to simple language

We deliberately choose our experiences, they say, and we begin choosing them at an amazingly early age What happens to us before we're five years old and how we meet it determines our character for the rest of our lives

If the reader happens to be a young man with what he believes is some musical talent--perhaps it's some other talent, he still may profit by example, even if it happens to be a young woman reading this article these hard-headed men of science will tell you there's a simple way to find out whether you are a potential Bing Crosby.

It has nothing to do with your appearance or your present situation in life. It may be you are laboring under what you consider a bad handicap You may be one of a large family with older brothers and sisters, hogging everything, you think, and slapping you down at every opportunity If so you are in the exact position to learn something interesting about your future

So come along and we'll take a peep inside an old-fashioned American home, into a plain little house set among shade trees on a quiet street in Spokane, Washington. The time is summer, about 1916. It is the home of Harry L. Crosby, good-natured, harassed white-collar worker, struggling daily at his job as auditor to support his wife and seven children. And immediately we should be introduced to this wife, to her who was Catherine Harrigan, for the young man at the piano—the young man who receives a staggering sum of money weekly for the exercise of a talent that he admits is in no way exceptional--owes his present position largely to her. It's common for boys to say, "I owe my success to my mother." But I'm not speaking now of early education and so on, but of maternal influence as students of the individual psychology understand it.

THE child just emerging from infancy models him or herself on one or the other parent. The boy who clings too closely to his mother's apron strings will grow into the effeminate type who is greatly handicapped in later life because of being different from other males, yet may achieve great things, usually in the arts. The boy who is a diminutive replica of his father is unbalanced on this side.

His future is limited by his entirely masculine approach to life.

You would conclude that the ideal is a compromise, and you are right. Now--into the house.

"Bingo" Crosby—the nickname derives from childish interest in a now defunct comic sheet called the *Binguille Bugle*—is alone with his mother.

He is digging his diminutive bathing suit out of a bureau drawer, reaching for his straw sailor—preparing to leave the house, supposedly for the swimming pool nearby where he has a job as locker boy.

Harry Lillis Crosby, as he was christened, is the third boy in this large family. Larry, Everett and Ted, the three eldest, also work to earn their way through school. But the little Bingo is sandwiched in between two sisters, Catherine and Mary Rose Bob, the youngest of the family, is only a baby now Too young to compete with the three older boys, Bing has been made the butt of their childish superiority urges

SOMETHING in his manner as he gets ready to go to the swimming pool catches the sharp eye of her who was Catherine Harrigan. She knows today is the swimming contest for which the boy has been practicing all Summer, and she knows with the intuition of a mother that Bingo is going to duck it.

Yes, the inferiority feeling we all have in early childhood, has unexpectedly cropped up again in Bing. He knows he can't outswim those older boys. The raucous taunts of Larry, Everett and Ted have planted a doubt now grown during a sleepless night into a horrible certainty. But he can't tell Mama Crosby. It was her idea that he go in for athletics. She has encouraged him all Summer while he trained for this meet—and she expects her son to do his best. . . . Well, he'll just take his swimming suit and start out as usual - but he'll not go near that swimming pool today.

"Wait a minute, son. I'm going with you."

The small boy turns guiltily, a blush mantling his freckled face.

"But, mama—"

"It's all right, son. Just a minute till I get my parasol. I might as well take my knitting too, I guess."

Equipped with parasol and knitting, Mrs Crosby accompanied her offspring to the scene of his great boyhood trial.

Mrs. Crosby had never heard the phrase "inferiority complex," but she knew Bing had to lick that funk.

That afternoon Bing Crosby swam away with the meet.

He won seven medals.

And whenever he looked up at the bleachers between events, he could see the snapping eyes and approving smile of his mother as she made the knitting needles fly. Mama's boy won the meet that day and thereafter never faltered on the path that took him slowly but in regular sequence to the pinnacle of success on which he is perched today at the early age of thirty-one.

Mrs. Crosby could have made quite a different character out of the son whom playmates called Mama's boy. Because he was too young for the other boys to tolerate in their games he was left with her. She could have turned young Bing into a sissy—and handicapped him for life. But she influenced him in the other direction, in athletics, in competition with other boys. Bing achieved the ideal compromise of character I spoke about—a feminine wit and understanding coupled with a strong masculine outlook.

BECAUSE he had to stand for the childish tyranny of older brothers he learned that mighty virtue, patience. That's why he sat at the piano crooning that lyric over and over when something happened that was no fault of his --and never complained.

And because of the struggle with his brothers he learned to adjust himself socially to be a mixer.

Everybody justifiably wants to succeed. Individual psychologists call this desire the "goal of superiority."

That goal was early fixed in the right direction for Bing Crosby, thanks to maternal influence

It was threatened by the bugaboo of the swimming meet and again the mother influence brought the boy through. Bing took up the study of law at his mother's instigation. In college where he had to earn his way, he found out there was money in a jazz band and that started him on his musical career.

Our dreams are the best guide to what our goal of superiority may be. Dreams, however disagreeable, are fulfillments of desire. When they are disagreeable they have been censored by our own mental censor. It is significant that Bing Crosby says he dreams but little. That is, he doesn't remember his dreams.

"I can't think of any dream that recurs frequently," he told me when I questioned him. "Generally I dream about things that have transpired during the day. And the dream is usually influenced by my physical condition."

I PRESSED him to tell me more about his dream life. Then in answer to a question about the last dream he remembered, Bing said:

"The last dream I remember was about Henry Ford. I was talking to Mr. Ford and

his son Edsel What about? Crooning No, I don't remember whether Ford liked crooning or not. I think the dream was caused by somebody on the set telling about the Ford exhibit at the San Diego Exposition. There was one curious thing about this dream. Henry Ford appeared as a tall, dark individual. I know he's light and rather slightly built."

Now viewed in the light of psycho-analysis this is a dream of transferred identity. Strange as it may seem the dreamer identified himself with the tall, dark individual who was Henry Ford The original of the tall, dark man was some character, a teacher perhaps, admired at some time by the juvenile Bingo; possibly, but not probably, a reflection of his father Bing was right in saying the dream was suggested by somebody mentioning the Ford exhibit at the Fair But that was only an excuse for the dreamer to identify himself with an individual who in a way is the very prototype of our modern American civilization America's most successful man in the two fields most admired by Americans mechanics and finance

THUS the dream is a guide to Bing's superiority desires Why, you might imagine, didn't he dream about Caruso and identify himself with a great singer? Because he's too smart to take his singing over-seriously Bing fairly bristles when you ask him if he aspires to light opera

He rightly considers the question an insult to his intelligence

His feet are on the ground

As with the average American youth, financial success means a great deal to Bing Crosby As for radio, pictures the stage he's willing to quit the moment he thinks the public has had enough of him From present indications that moment is far removed, but Bing means what he says

Individual psychology concerns itself with three attitudes of the individual toward society toward work, toward love I believe we're pretty well disposed of the first two in Bing's case

When I asked him what first attracted him to the girl he married, Bing answered without any hesitation

A mutual sense of humor

Friends bear out this assertion Dixie Lee the young actress who became Mrs Bing Crosby and the mother of three young Crosbys has the same sense of humor as her husband the kind we call wise-cracking Wit, in other words

This is generally considered an Irish heritage and so we come back to the mother influence in Bing Crosby's childhood Catherine Harrigan was a high-spirited young woman possessed of a sharp Irish wit when she married Harry Crosby descendant of the Puritans who came to these shores in the Mayflower It was Catherine who ran the house She ran the family and the easy-going hard-working Harry gladly submitted to her guidance

THERE is no physical resemblance between Dixie Lee and the girl Harry Crosby married back in the gay nineties But there exists a strong mental affinity The spirit, the fighting qualities and the sense of dignity that goes with an appreciation of an individual's importance are evident to an observer in both ladies

Bing Crosby is utterly lacking in what the English call "side" So is his mother and so is Dixie Lee

You can't take yourself too seriously and have a sense of humor

TRADING POST ***** EXTRA *****

FOR SALE - WHITE CARDBOARD 78 COVERS

A few months ago, this society had made a couple of thousand strong white cardboard 78 rpm covers for sale to members.

We still have several hundred of these left. Cost is 50c each - which is very reasonable indeed.

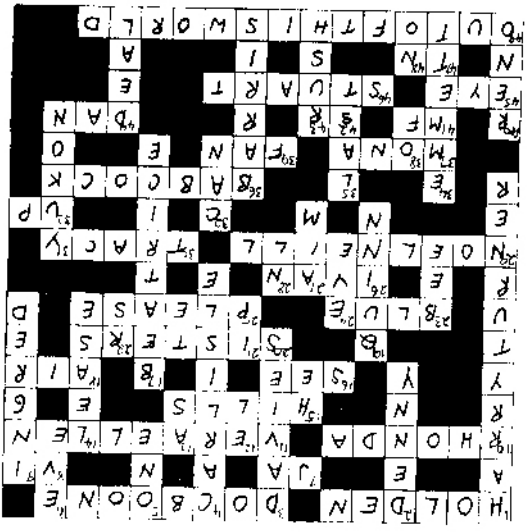
Australian members can order these by mail in multiples of 10. Maximum 100. Packing and postage:

10 covers - add $2.00

10 - 30 covers - add $3.00

30 - 60 covers - add $5.00

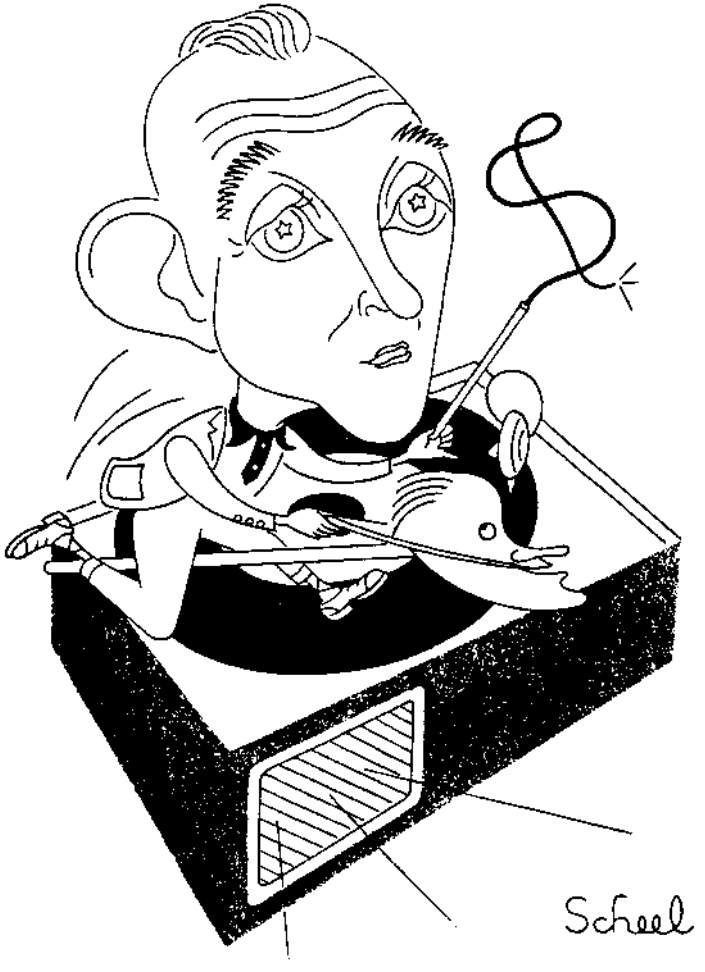
More than 60 covers, please write first as the postage rate varies enormously depending on where you live.



And that's it for another edition of the "Crosby Voice". I hope that you liked our new format. See you soon.

Bob Mackie

BACK PAGE SPECIAL



BING CROSBY
He has Hope for his horses